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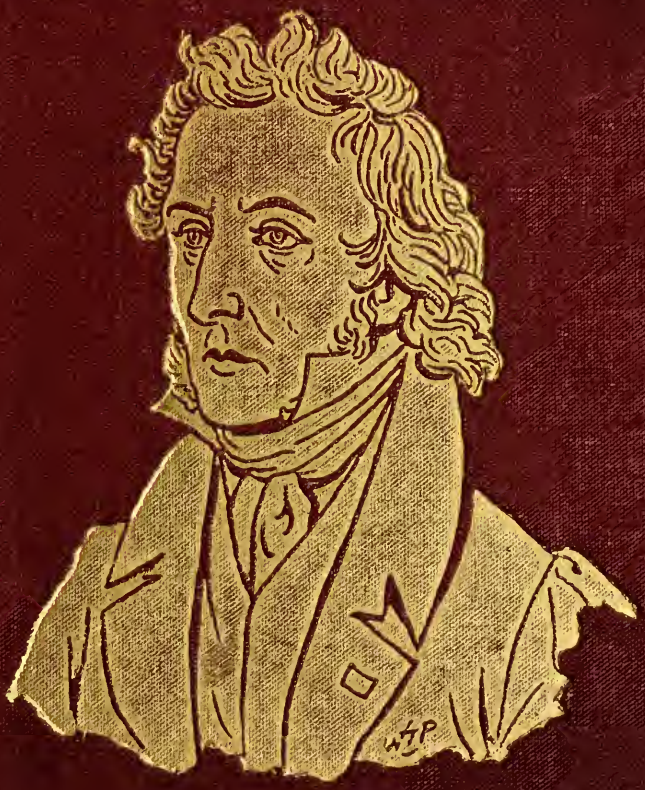
CELEBRATED VIOLINISTS

PAST AND PRESENT



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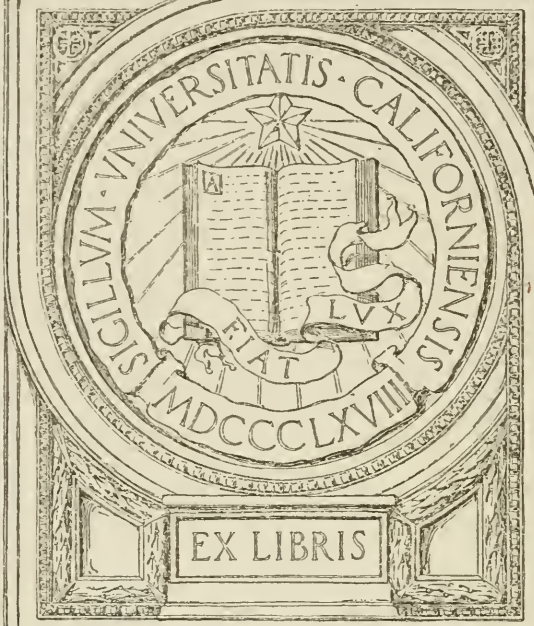

CELEBRATED VIOLINISTS, PAST AND PRESENT.

PRINTED BY E. SHORE AND CO.,
3, GREEN TERRACE, ROSEBERY AVENUE, LONDON, E.C.

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CELEBRATED VIOLINISTS,

PAST AND PRESENT

Translated from the German

OF

A. EHRLICH

And Edited with Notes and Additions by

ROBIN H. LEGGE

WITH NINETY PORTRAITS.

SECOND EDITION.

London:
"THE STRAD" Office, 3, Green Terrace, Rosebery Avenue, E.C.
J. LENG & Co., 186, Fleet Street, E.C.
New York:
CHARLES SCRIBNER'S SONS, 153-157, Fifth Avenue.
1906.

P3

PREFACE

(FIRST EDITION).

LEST there be readers of this book who are inclined to cavil because it does not include the name of one or other of their best friends or pet musical gods, I would like to say that though one or two biographical sketches have been added to the original work, yet the book never was intended to be a perfect dictionary of violinists. Dictionaries exist in numbers already. The aim of the present volume is to give a few more details concerning some of the greatest of stringed instrument players than room could be found for in an ordinary biographical dictionary. It will, I think, be generally conceded, that no name of the first importance has been omitted.

In view of later editions the translator will esteem it a favour if readers will send corrections of any mistakes to the publisher.

R. H. L.

OCTOBER, 1897.

PREFACE

(SECOND EDITION).

I HAVE nothing to add to my note which appeared in the first edition; but I may be allowed to thank those gentle readers who have made a second edition necessary. They, and others of a later generation, will much oblige by inwardly digesting the final paragraph of the first edition.

R. H. L.

APRIL, 1906.

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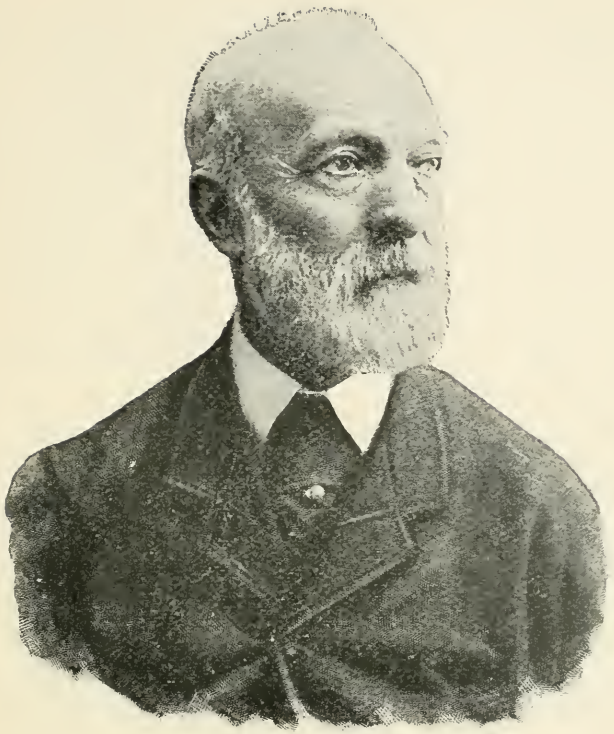


CELEBRATED VIOLINISTS, PAST & PRESENT.

I.—ANTONIO BAZZINI.

TO this admirable violinist are due the thanks of the whole musical world for his labours in introducing and placing on a firm basis in Italy, the orchestral and chamber compositions of the German classical writers. By his labours he has obtained a great and well-earned reputation. Born on the 11th March, 1818, at Brescia, he was first taught the violin by Faustino Camisoni, and at twelve years of age he appeared with success at a public concert; at seventeen he was organist or musical director of St. Philip's Church in

Brescia. When eighteen he played before Paganini, who seems to have taken a fancy to him, since he gave him much sound advice, and even recommended him to travel. The youth then made a number of short tours, and in 1843 wandered into Germany, where he spent a great part of the next four years, principally in Leipzig. Under the influence of the great musicians at that time living in Leipzig he became deeply imbued with the spirit of Bach and Beethoven, and on his return to his native land, he set to work to propagate among his countrymen a knowledge of the creations of these composers. Still wandering, however, he visited Spain and France, eventually settling for a few years in Paris. But wearying of a wanderer's life, he once more turned his steps homewards and took up his abode first in Florence, where he founded a Society for the special study of German music. This obviously was a step well calculated to arouse opposition in ultra-patriotic quarters, but in spite of all, the society flourished. In 1864 he settled in Brescia, intending to devote himself to musical composition.

In 1873 Bazzini was appointed to the principal professorship of composition in the Milan Conservatoire, and in 1882 he became director of that celebrated institution—a post he continued to hold with credit to himself and to his art until his death at Milan on the 10th of February, 1897.

His compositions include five string quartets, the fourth of which was played with great success at the Popular Concerts some years ago; a Quintet and an Allegro de Concert which at one time was perhaps more played than any other composition; and much church music.

Bazzini's aim as a composer was, generally speaking, far higher than that in vogue in Italy thirty years ago. He combined in a remarkable degree a wealth of graceful melody with very considerable harmonic resource, and excellent musicianship.

II.—JOSEF HELLMESBERGER.

AS the son of an extremely talented father (himself a famous violinist and teacher in Vienna), and through his own almost religious belief in the divine art of music, Josef Hellmesberger became one of the most brilliant constellations in the musical firmament of the Austrian capital. As a teacher no less than as a performer he reaped the full reward of his labours; and he shone especially in the sphere of chamber music, in which, indeed, he created a new era in Vienna. His long labours were rewarded in a manner that only the very greatest have the right to expect, and truly he had the right to be numbered among the great

ones! Now his labours are ended, his eyes closed for ever; he died in Vienna 24th October, 1893, and his place will be uncommonly difficult to fill. Born at Vienna on the 23rd November, 1829, he was educated with his younger brother, Georg (d. 1853), by his father, and the trio together made an artistic tour through Germany in 1847.

When barely twenty-one he was made professor of the violin and director of the Conservatorium at Vienna, and in 1860 he became leader of the Court Opera orchestra, three years later he succeeded Mayseder as first violinist in the Imperial Band.

With Heissler, Durst and Schlesinger, Hellmesberger founded a string quartet in 1849 which became famous not only in Austria but throughout the musical world. In fact, it made a reputation for itself which will live among the best of its kind in musical history. Hellmesberger laid particular stress on finding out and performing works which had sunk into oblivion, but which were deserving of a better fate. In this he succeeded, and many compositions which are now heard everywhere owe their renewed lease of life to the indefatigable Viennese violinist. It is true that he had many opportunities of doing good thus because of his office as conductor of the concerts of the "Gesellschaft der Musikfreunde"; still there are many musicians who have equal opportunities but who accomplished nothing for the real benefit of art. In the Conservatorium he raised the orchestra by his personal kindness, his zeal, and his ability, to a really marvellous state of efficiency, and through him innumerable musicians who are now known to fame obtained their first public hearing. Among them must be counted his own son "who was also called Josef," who worked at his father's side since his fifteenth year.

It is worthy of note that the tour mentioned above extended as far as London, the trio appearing at one of Ella's "Musical Union" concerts. The post in which Hellmesberger succeeded Mayseder (*i.e.*, as director of

the Imperial Band) is the highest musical office in the Austrian Empire, and was long held by Dr. Hans Richter.

As a violinist, Hellmesberger is said to have been a sort of combination of Joachim and Sarasate, in that he had the limpid tone of the Spaniard and the classical feeling of the German. A good story is told which proves that Hellmesberger was possessed of almost marvellous musical instinct. When Teresa Milanollo brought a new manuscript concerto by de Beriot to Vienna in 1840, she wished to keep it for her own private use. But Hellmesberger heard it at two rehearsals, went home and quietly wrote out the whole work from memory!

The Austrian papers in their obituary notices of him relate how he rose up from what was his death-bed and, beating time with his hands, said "One, two, three! now the organ comes in!" The ruling passion strong in death.

III.—LEOPOLD AUER.

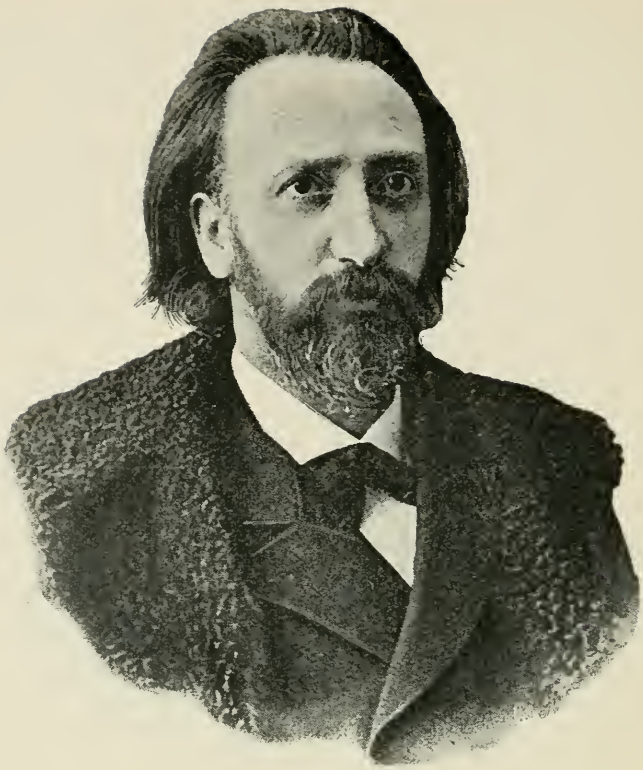
THIS admirable Hungaro-Russian violinist whose name came again so prominently before the public during the few weeks immediately after the death of Tchaikovsky, was born at Veszprém in Hungary on the 7th June, 1845, and was the son of a decorative painter. When only four years old a wonderful instinct for rhythm made itself evident in the youth, who, during the Hungarian Revolution is said to have played a series of the most artistic drum rolls at the entry and departure of the insurrectionists! He received his first instruction in violin-playing from Ridley Kohne at the Conservatorium at Buda-Pesth, but he soon found it better for

him to go to the famous school in Vienna, where his master was no other than the great Jakob Dont—the eminent teacher of many equally eminent players. There he studied during 1857-8.

In 1858 Auer left the Conservatorium after having won the first prize, and after a stay of some months in Hanover, where he enjoyed the benefit of instruction from Joachim which gave the requisite finishing touches to his playing, he undertook a prolonged tour that lasted for four years. In 1863 he made his first appearance at the Leipzig Gewandhaus Concerts, and from that date his career has been one long-continued triumph. In the same year he took part as leader in the musical festival at Düsseldorf, Mme. Jenny Lind and Prof. Stockhausen also assisting; at their instigation he went to Hamburg as orchestral leader (1866-7). Summoned to replace Wieniawski at the Conservatoire in St. Petersburg in 1868, he founded an ideal quartet in conjunction with Davidoff and others, which not only existed until the death of the great violoncellist in 1890, but was one of the leading musical bodies in the Russian capital. In 1872 Auer was appointed solo-violinist to the Court, and about this time he made several visits to England.

For a number of years he has been director of the Imperial Russian Musical Society's symphony concerts in St. Petersburg, and there he was the first to produce (in Russia) the gigantic Requiem of Berlioz, and Schumann's "Manfred" music in its entirety, with the connecting text recited in the Russian tongue. Many a young violinist has to thank Auer for the success he has obtained, and indeed many a one owes his position at the Imperial Theatre at St. Petersburg or at Moscow entirely to his generosity.

Auer is a splendid violinist in every sense of the word, and he is very highly esteemed both as a man and as a master. Among his pupils is the remarkable boy Mischa Elman. For Auer Tchaikovsky composed his beautiful concerto. At one time Auer frequently visited London in connexion with Ella's Musical Union Concerts.



IV.—CESAR THOMSON.

BORN at Liège on the 18th March,* 1857, this famous violinist, after having learnt the elements of music from his father, a violinist of some local repute, entered the Conservatorium at his native place, where he studied under Jacques Dupuis. When twelve years of age he had already passed through the school curriculum, and he then went under Léonard to perfect his style. When eighteen he travelled in Italy, and at Lugano became a member of the private orchestra of the Baron de Derwies, which was directed by Müller-

* Riemann gives 17th March.

Berghaus, a musician well known in Germany at the present time. There he married in 1877.

In 1879 Thomson became leader of the famous Bilse orchestra, but having played at the musical festival at Brussels in 1882, he was created by royal decree professor of the violin at the Liège Conservatorium. Since then he has travelled a great deal, and throughout Europe his name is well-known in concert-rooms of first-rate importance. His success in 1891 in the Gewandhaus at Leipzig was little short of phenomenal. The present writer recollects well hearing Thomson in Frankfort some years ago and being completely astounded by his accuracy and skill.

He possesses many of the attributes of a really great violinist, perfect intonation, excellent if not remarkable tone, and a command over all the technical resources of the instrument which is hardly equalled by that of any living player, while his octave-playing has probably never been equalled by any other than Paganini himself. He is, in fact, one of the most eminent Paganini players in public at the present time, and is said to be an admirable musician and an excellent quartet-player.

M. Thomson made his first appearance in England in the Jubilee year, when he played the Beethoven concerto at the Crystal Palace concert on the 5th November, and was blamed in more than one quarter for introducing "well-nigh interminable cadences which certainly served to advertise his remarkable technique." On the same occasion he essayed Paganini's "Non più mesta" fantasia, "in which his display of virtuosity was highly appreciated by the orchestra." He has visited England on more than one occasion since, and some years ago he made a long tour in America.

V.—WILHELM BERNHARD MOLIQUE.

IN spite of the somewhat French appearance of his name, Molique was a German born and bred, he having first seen the light on the 7th October, 1803, at Nuremberg, where his father was a town musician. From him young Molique received his first lessons in music, and having early developed a talent for violin-playing, an attempt was made to obtain for him the patronage of King Maximilian I., of Bavaria, whereupon His Majesty ordered the youth to be sent to Munich, where the once famous court-violinist, Rovelli, undertook his further education in 1816. Of Rovelli's capabilities Spohr speaks as follows in his diary (12th December, 1815) in reference to the first winter concert of the Munich Court-band. "In this concert

we heard Rovelli, a young artist but recently engaged, who played Lafont's C minor concerto quite admirably. This young violinist, a pupil of Kreutzer, combines all the advantages of the Parisian school with the excellent qualities which come of the good training which is obtained there—feeling and good taste. The advantages of the school are careful training of the technique, but sometimes all else is neglected for the sake of this accomplishment. In Rovelli, however, this certainly is not the case, for he reads well at sight and knows how to accompany, as I discovered later when playing some of my own quartets."

Rovelli's technique Molique made his own, for those who knew him best and were at the same time the best judges, declared his command of the finger-board and the freedom of his bowing to be quite wonderful, and these characteristics, too, are shown prominently in his compositions. But Spohr's school was the standard he laid down for himself, and the former says in his Autobiography (Vol I., p. 228) "In continuation of what I have already said in my diary (16th November, 1815), I may add that while I was in Nuremberg the fourteen-year-old Molique introduced himself to me and asked me to give him some instruction during my stay there, the which I gladly undertook because the youth exhibited such splendid ability for one so young. As Molique has carefully and conscientiously studied my works and my method of performance since that time, and calls himself a 'pupil of Spohr's,' I take this opportunity of mentioning these details."

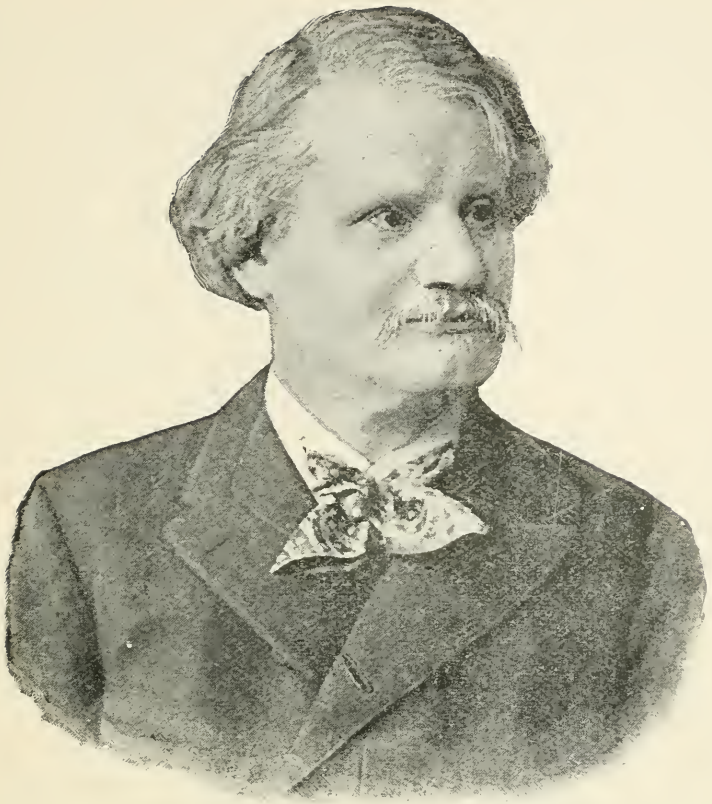
And so it is more than probable, it is certain, that Molique followed strictly in the trail of the greatest German master of the time, and himself became one of the elect: while his compositions have an earnestness that makes them invaluable as well for technical study as for performance.

After completing his technical education, Molique went for a time into the orchestra of the Theater-an-der-Wien in Vienna, but in 1820, after Rovelli's death, he returned

to Munich, where he became leader of the royal band. In 1822 he undertook his first concert-tour with brilliant success, and three years later he married the niece of the conductor of the Winter Concerts in the Bavarian capital. In 1826 he went to Stuttgart as musical director and first violinist of the royal band there, and in this post he remained until 1849, making use of his holiday time for touring. The revolutionary disturbances in the last year compelled him to remove to London, where he remained for some time. His first appearance in London took place at the Philharmonic Concert of 14th May, 1849, when he played his own A minor concerto. In 1866 he returned to Stuttgart in the neighbourhood of which (at Kannstadt) he died on the 10th May, 1869.

Molique composed ten concertos, of which the fifth in A minor, is perhaps the best, as it unquestionably is a brilliant constellation in the firmament of violin-literature which will last for all time; a concertino, eight quartets, two trios, three violin sonatas, duets for various combinations of instruments, a symphony, a mass and an oratorio, "Abraham," which was first performed in England at the Norwich festival in 1860.

The violin upon which he played was a Joseph Guarneri that for a time remained in the possession of the Baron Dreyfuss in Munich. It was then purchased by some enthusiastic amateurs in Berlin and presented to the violinist Waldemar Meyer. It is said that doubts as to its genuineness were expressed which led to legal proceedings, but with what result is not stated. If I am not in error the late J. T. Carrodus, well-known to all violinists in this country for his skill as a player and to readers of THE STRAD especially by his writings, was a pupil of Molique in the old Stuttgart days.



VI.—HEINRICH KARL HERMANN DE AHNA.

BORN 22nd June, 1835, in Vienna, de Ahna lived a very active life, not only in the service of Polyhymnia, but also in that of the god of war. In early youth he devoted himself to music and studied successively under Josef Mayseder in Vienna, and Moritz Mildner in Prague; when but a mere youth of twelve he was prompted to undertake a concert-tour, and when fourteen he was actually appointed chamber-virtuoso to the Duke of Coburg-Gotha. It is perhaps not unworthy of note that the above mentioned tour extended as far as London.

Notwithstanding the brilliant prospects which at this period were opening up before him, he gave way to a strong impulse to adopt a military career, an impulse which perhaps owed something to the lack of public interest shown in artistic matters during the revolutionary years. Entering the Austrian army as a cadet on the 1st October, 1851, he rose in two years to the rank of lieutenant. In 1859 de Ahna went through the Italian campaign with his regiment, but when peace was concluded, he once more returned to his first love after resigning his military appointments. His re-adoption of an artistic career was immediately distinguished by remarkable success, and a concert-tour in Germany, Holland, etc., was one long sequence of triumphs. In 1862, after settling in Berlin, he became a member of the royal band, and six years later he was advanced to the leadership of it. In 1869 he was appointed teacher at the "Hoch-schule" under Joachim, and entered Joachim's famous quartet (perhaps the finest the world ever heard) in the capacity of second violin. In this post he worked assiduously and successfully for the benefit of chamber-music in the German metropolis. Together with Barth and Hausmann he instituted series of Trio Soirèes which were much appreciated.

De Ahna was a fine artist; his performance of classical music and especially of the Beethoven concerto, was probably unsurpassed because unsurpassable. His violin—a Strad—is a somewhat remarkable instrument. First, there was its uncommonly grand tone, "greater than that of any other Strad with which I am acquainted," (says Ehrlich); secondly the wood used for the belly contained a knot—a fact which is noteworthy because so rare in Strads.

De Ahna died on the 1st November, 1892.

VII.—DELPHIN JEAN ALARD.

BORN 8th March, 1815, at Bayonne, Alard is usually regarded as the representative of the "new" Paris school of violinists; for the bringing out of delicate touches he had an especial aptitude. From his earliest youth he was well taught, and at the age of ten he publicly appeared with success; two years later he entered the Paris Conservatoire and became the "best" pupil of François Antoine Habeneck, one of the greatest teachers of that or any other period. Fétis taught him harmony and composition. At the Conservatoire Alard won innumerable prizes, and after quitting that institution, he became a member of the Conservatoire Concert Society and solo-violinist in the royal band of Louis Phillippe.

On the death of Baillot in 1842, Alard succeeded him as professor of the violin in the Conservatoire, and after the re-establishment of the French Empire he was presented with the Cross of the Legion of Honour. In 1858 he became first soloist in the royal band.

In addition to a valuable Violin School, which has been translated into German, Italian and Spanish, Alard composed a great deal of music for his instrument, of which the duos and studies are worthy of notice for their melodiousness and pleasing modulations as well as for their suitability for concert purposes. Alard was son-in-law to Vuillaume, the best violin maker of later years, and in consequence he became the fortunate possessor of one of the most beautiful Strads that exist. A short time ago it was sold to a Scotchman for an enormous sum.

Among the most distinguished pupils of Alard is Sarasate. Alard died on February 22nd, 1888, in Paris.

VIII.—ADOLF BRODSKY.

BROUGHT up in a thoroughly good school, Brodsky has become a quartet-player as well as soloist of the very firs order. His artistic life may be divided into three distinct periods, in the third of which he now is as director of the Royal College of Music at Manchester, where he succeeded Sir Charles Hallé. Before coming to England Brodsky had been first violin of the "Symphony string-quartet" in New York, and long ere that he had established a great reputation as a soloist and chamber-music player in Europe. He had in fact been heard repeatedly in all the European capitals, from Vienna to London, and his success had been more than a performer of ordinary capacity could have obtained.

Born on March 21st, 1851, at Taganrog in Southern Russia, he showed that wonderful precocity for music which has always characterized anything approaching true genius, and when a small boy his great delight was to pick out Russian folk-tunes on a common fiddle bought at the yearly fair for a few pence. From his fifth to his ninth year he was taught at home, and progressed so favourably and showed so much promise, that a rich citizen who heard him at a concert in Odessa gave him the means to proceed to Vienna to study under the great Hellmesberger, then director of the Conservatorium in the Austrian capital.

From 1860 to 1862 Brodsky had private lessons from Hellmesberger, and from then until 1867 he was his pupil in the Conservatorium. On quitting that institution he became second violin in the famous Hellmesberger quartet, where he undoubtedly learnt that which enabled him later to become one of the very first quartet-players in Europe. From 1868 to 1870 he was also a member of the Opera orchestra at Vienna, and at the same time made repeated appearances in the concert room.

Up to 1874 he travelled far and wide, and in Russia met with quite extraordinary success; on visiting Moscow, where Laub then was, he became very intimate with the genial Czechish professor, and on his death Brodsky was appointed second professor of the violin in Moscow Conservatorium, the first place being given to Hrimaly. For four years he remained in Moscow, prosecuting his own studies as well as looking after the studies of others, and in 1879 he went to Kiew as director of the symphony concerts. Two years later he once more began to travel, and when in Paris he heard Sarasate, he determined to devote himself to the acquirement of greater technique. In the following year he went to Vienna, where he introduced Tchaikovsky's new violin concerto and again met with unbounded success. He then visited London, and on his return to Germany played with so much success at a Gewandhaus concert as to be offered the post of first professor of the

violin in the Conservatorium at Leipzig, Schradieck having vacated this office when he went to the United States. Once settled in the famous old musical town, Brodsky lost no time in founding a string quartet, and with Hans Becker (a brother of the distinguished violoncellist and a son of the still more distinguished violinist, Jean Becker), Hans Sitt and Julius Klengel, perhaps the cleverest violoncellist of the day, a quartet was established which had no superior in Europe and perhaps not more than one equal—the Joachim quartet in Berlin, which received so severe a blow in the death of De Ahna, in 1892. On the retirement of Sitt, Nowacek, a former pupil of Brodsky, took his place, and the quartet continued until Brodsky was summoned to go to America.

Walter Damrosch, a son of the founder of the New York Oratorio Society, and of the Symphony Society, visited Germany in 1891 to seek out the best performers for his musical undertakings in New York; and one of the first to be approached was Brodsky, with the offer of the post of leader. This being accepted, Brodsky resigned his Leipzig appointments, went to America, and in New York gave a series of eight chamber concerts the equal of which had never been heard in America before.

Brodsky is a very fine player in every class of music, and is an artist to the tips of his fingers, as the phrase goes. He owns a beautiful Joseph Guarneri violin which was once in a famous English collection, and before that in the possession of the violinist Lafont.

As a composer—I am not aware that Brodsky ever was guilty of the indiscretion of composing.

In 1893 Brodsky left America (primarily owing, it is said, to an unfortunate difference between Mr. Damrosch and the "Musical Trades Union") and, after a brief sojourn in Berlin, came to England as already stated, where he still (1905) resides and holds with distinction the post of director of the Royal College of Music in Manchester. His local quartet is famous for the sincerity of its performances.

IX.—RUDOLPH (OR RUDOLF) KREUTZER.

FROM the famous Italian school founded by Tartini and Pugnani, and materially assisted by Viotti, Rudolf Kreutzer obtained the best part of his artistic method, so far as concerns his style of bowing, his splendid tone, and the clearness of his execution. In France, Kreutzer, Baillot and Rode, in Germany, Spohr, all helped on this splendid style to victory. In the same way that Viotti was called the greatest violinist of the last century, so may Kreutzer be described as the great "tone producer" of his time.

Kreutzer was born on the 16th November, 1766, at Versailles, where his father, a German violinist, was a member of the royal band. The beginning of his

training was merely listening to his father, and in this way his ear became accustomed to the tone of the violin. But when barely five years old he was placed under the charge of Anton Stamitz, with whom he made rapid progress. At twelve he made his first public appearance, and a year later he played a composition of his own—a concerto—at a *Concert Spirituel* with great success, both his playing and his composition receiving encomiums from the press, although he had taught himself all the little theory he knew.

Until he was twenty-four he devoted himself entirely to the study of the violin and to composition. In 1784 he published six duets for violin and violoncello. At length he received an appointment in the orchestra of the Italian Theatre, now the *Opéra Comique*. After spending a number of years in writing operas (with which we have no concern, but the titles and descriptions of which may be found in any good dictionary), he began to travel, and made concert tours in Italy, Germany and the Netherlands, all of which were triumphant.

After his return he was appointed to a post in the Conservatoire at Paris; in 1801 he became first violinist at the Grand Opera and a member of the private band of the First Consul, Napoleon, in which position he remained after the latter became Emperor. When Louis XVIII. ascended the throne, he inherited this private band amongst other legacies, and in 1815 Kreutzer became its director. In the next year he was promoted to the post of second leader of the above-mentioned theatre, and 1817 to that of conductor. In 1824 he was appointed to look after the whole of the musical arrangements of the Grand Opera, but two years later he was compelled by ill-health to resign this post, when he received a pension.

After his retirement he had several strokes of paralysis, and was sent to try a cure at Geneva, but without avail, for he died on the 6th January, 1831, at the Swiss town.

In addition to his forty studies, which are one of the

best means of study for the rising young violinist, Kreutzer wrote sixteen or more concertos, a number of duets, trios, and quartets, solos, sonatas, etc.

In connection with this master may be mentioned the story of the now famous "Kreutzer Sonata." It is a wide-spread error that Beethoven wrote the sonata especially for Kreutzer. The work was (or is said to have been) written for a young and now forgotten player. Hanslick, in the *Neue Freie Presse* says:—"The violinist was Bridgetower, a mulatto of somewhat doubtful antecedents, the son of an African and a European. Born in Poland in 1780, he received his first instruction in music in England, and when only ten he created some sensation by his extraordinary performance. Under the patronage of the Prince of Wales he gave a series of concerts together with a young Viennese named Franz Clement. Bridgetower soon became the lion of the London season; he was always addressed as the 'Young Abyssinian Prince.' In 1803 he went to Vienna, where he often came in contact with Beethoven, who was willing to compose a Sonata especially for him, and to play it with him in public. This was the Sonata opus 47. Beethoven played it from manuscript with Bridgetower on the 17th or 20th May, 1803, at the latter's concerts in the Augarten. It is remarkable that from that time no more was heard of the artist, who after so brilliant a beginning, vanished into oblivion."* Bridgetower is thought to have died in London between 1840 and 1850. According to Czerny his gestures while playing

* The above account is erroneous in several particulars which are peculiarly interesting to the English. It was Bridgetower's father who was known as the "Abyssinian Prince." The Kreutzer Sonata was not written for Bridgetower, for part of it was in existence before the violinist had been to Vienna. Far from disappearing from mortal ken, Bridgetower returned to England and graduated Mus. Bac. at Cambridge in 1811. Beethoven used to call him Brischdower. An account of the first performance of the sonata will be found in Thayer's *Beethoven*.

were so grotesque that it was impossible to look at him without laughing.

But how came Kreutzer to be mixed up with the sonata? Kreutzer, who at that time stood with Baillot and Rode at the head of the Paris Conservatoire violin-classes, was travelling in Austria and arrived in Vienna in 1798. There he became acquainted with Beethoven. Being a famous French artist he was often to be seen at the French Embassy, presided over by General Bernadotte, who later, during the pregnancy of the Empress, was compelled to remain two long months in his official capacity at the Court. Kreutzer then used to amuse him by playing to him, for he was a genuine lover of music: and an opportunity was found for an introduction to Beethoven. This "music-making" with Bernadotte, who ultimately became king of Sweden, lasted for several weeks, and was the means of producing a lasting friendship between Kreutzer and Beethoven. A few years later the violinist received a proof of the great master's amiability in the dedication of the sonata, which has since then been known the wide world over as the Kreutzer Sonata. Its title in the original edition is *Sonata per il pianoforte ed un Violino obligato, scritta in un stilo molto concertante, quasi come d'un Concerto. Composta e dedicata al suo amico R. Kreutzer, Membro del Conservatorio di Musica in Parigi, Primo violino dell' Académia delle Arti, e della Camera Imperiale, per L. van Beethoven. Opera 47. A Bonn, chez N. Simrock.*

X.—ERNESTO CAMILLO SIVORI.

SIVORI, whose death on 18th February, 1894, the violin world has since deplored, was, like his illustrious master, Paganini, born at Genoa, the day of his birth being June 7th, 1817.* All authorities agree in giving him the premier place among modern Italian violinists who have charmed the world since the days of Paganini. When the latter heard the boy Sivori play he was so fascinated by the promise he showed, that he took him under his wing, taught him all that it was possible to teach, and wrote a set of six violin sonatas

* The date of Sivori's birth is variously given as above, and 25th October, 1815.

with accompaniments for guitar, viola and violoncello for him. These were often played by Paganini, Sivori, and friends, the first-named taking the guitar part. But Sivori did not confine his studies to Paganini, for he was for a considerable time a pupil of Restano, the guitarist, and of Costa, whose classical tendencies to some extent counterbalanced the modernity of Paganini's teaching. [Ehrlich is wrong in stating that Sivori quitted Genoa in company with Paganini, and that the two came together to England. The latter first visited this country in 1832, at which time Sivori was again in his native place after a short sojourn in Paris.] About 1839 Sivori began again to wander, and his course took him through Russia, Belgium, Holland, France to England, and ultimately to America. In America he went everywhere, visited almost every city on the continent, and met with a number of adventures, many of which would bear repetition here did space permit. It is said that so much was he appreciated that on his arrival in certain towns the populace came forth to meet him, strewing roses in his path, and announcing his arrival to those who were unable to meet him, by means of a trombone. No violinist had ever before experienced such receptions as fell to the lot of Sivori where'er he walked; but in Mexico, Chili, Peru, through which he went on horseback, to Rio de Janeiro, Monte Video and Buenos Ayres, he was fêted like a monarch, and his course of travel was triumphant. Nevertheless he was not always free from danger.

For eight years he wandered through the Americas before he returned to his native town, during which time he had amassed a considerable fortune. But of this he managed to get rid in a very short space of time by means of a series of unlucky speculations. Then he began once more to travel, and triumphantly marched through the length and breadth of the British Islands and the European continent, eventually reaching Paris for the second time in 1862. There he found the old admiration and warm feeling for him just the same as

before: he was in no way forgotten, and with Alard he played in concerts with quite extravagant success.

To mark their great admiration for Sivori the Parisians presented him with a specially struck medal of honour. To Sivori belongs, it is said, the distinction of having been the first violinist to play the Mendelssohn concerto in an English concert room in 1846. His success over here was quite on a par with that he achieved elsewhere, and there are still living among us people who heard him at his best who declare that he was quite unequalled in his own particular line. His technique knew no difficulties, and his tone is said never to have been equalled, much less surpassed.

A writer on musical subjects writing in the *Musical Standard*, of February 24th, 1894, who heard Sivori in England many years ago, says that "without prejudice, I will make an avowal that no player on the violin ever gratified my ear more than the Italian, Sivori. Apart from his executive excellence and genius of a high order, the *tone* was indescribably fine. The adjective 'silvery' hardly expresses the quality with sufficient force, but let that pass. Sivori might be rated as a virtuoso, but he was classical in respect of taste. Sivori played in London contemporaneously with Ernst, a violinist of exalted merit, but too apt to 'stop out of tune.' On one occasion, when these two fine artists appeared together at a concert in London, some slight friction was excited on a question of precedence; the Prince Albert, it was thought, favoured Ernst as a compatriot, but Sivori stood firm and fully asserted his position. He was a little man in respect of stature, but his face beamed with intellectual expression."

It has often been said that Sivori was born immediately after his mother returned from a concert, at which she heard Paganini for the first time, and that premature confinement was induced by the excitement attendant upon hearing the greatest violinist the world ever saw. It is quite comprehensible, and the omen was unquestionably a good one for Sivori.

Sivori was the composer of a great deal of music, including two violin concertos, but none of it is of any value as music, though it is useful for teaching purposes and for study, for the latter perhaps better than for the former. It is not without interest that Sivori was the *first* to be allowed by the Government of Genoa to play upon the famous Paganini violin, preserved with religious care under a glass case in a museum in that city.

XI.—TERESINA TUA.

WHEN about twenty or more years ago, Teresina Tua first came before the world as a violinist, the press and the public were loud in their praises of her ability. And the young Italian violinist fully deserved all the encomiums she obtained, for not only did she possess a very pleasing and sympathetic if not very large tone, but her intonation was faultless, her technique large, and her manner of phrasing and playing generally quite irreproachable.

Teresina Tua was born at Turin on 22nd May, 1867, her father being a poor musician. To him she owed

her first instruction, and with him she must have made very satisfactory progress, since she made her first appearance in public as a violinist when only seven years old, having up to that time had but one master, her father. The first turn of the wheel of fortune was propitious for her, and when on her first tour she played at Nice, a wealthy Russian lady became interested in her, and gave her the necessary means to proceed to Paris to study under Massart.

Many a kind friend did the young artist find in her youth, among them being the Queen Isabella of Spain and Madame MacMahon, in Paris, both of whom interested themselves in her in a practical manner. Signorina Tua entered the Paris Conservatoire, and there, after the necessary study, she won the first prize for violin playing in 1880; and in 1881 she made her first serious concert tour, which extended through France and Spain to Italy. In 1882 she appeared for the first time in Vienna, and everywhere found a ready audience, some of whom may have been attracted by the youth and personal charm of the player. On the 5th May, 1883, she appeared at the Crystal Palace, London.

After a prolonged tour in America, which was as successful as its European predecessors, Teresina Tua reappeared in Europe, and in Germany the critics said that she hardly exhibited that improvement in "spirituality" in her playing which they were led to expect from the promise she gave at her earliest appearances. But it was generally allowed that technically she had little left to learn. Shortly after this time she married Count Franchi Verney della Valletta, the distinguished Italian critic, and retired for a time into private life. But about ten years ago she reappeared on the concert platform, and her success was quite as pronounced as before. In 1891 her name was frequently to be found on Italian concert programmes, but she seems to have made no very extended tour, though she reappeared in London in January, 1897, when she gave a concert in St. James's Hall.

XII.—WASIL WASILEWIC BESEKIRSKIJ.

THE subject of this sketch, who, in many respects was one of the foremost virtuosi of his day, possesses great elegance in performance, and is a veritable master over all the difficulties of modern technique.

Educated at the Conservatorium in Moscow (in which town he was born in 1836), where he received his first instruction in music on the violin, violoncello and piano, he made his first bid for fame in 1850 in the town of his birth, and very soon afterwards became a member of the Opera orchestra there. In 1858 he went to

Brussels to study the violin under Léonard and composition under Dameke. While the Princess Hélène of Russia (who had always interested herself in musicians), was staying at Ostend, Besekirskij played before her, and so gratified was she by his performance, that she presented him with a purse of 1,000 roubles, a sum that was sufficient to enable him to continue his studies. In 1859 he repeatedly appeared in the concert rooms of Paris and Brussels with success, but immediately afterwards he returned to Moscow and once more entered the Royal Opera band. He next founded a series of concerts there in which he played, but his first appearance in St. Petersburg in 1863 was his most perfect triumph. Three years later he gave four concerts in Madrid, and in the following winter he appeared no less than twelve times at Nice. In 1867 he was once more in Moscow, and in the following year he repeated his triumph at the Russian capital, and created quite a furore in Leipzig by his rendering of a violin concerto of his own composition. The good reception he had been accorded in Leipzig led to his being invited to return there in 1869, when he appeared in the Gewandhaus. On his way back to Moscow he played in various places with unvarying success. This suggested to him the idea of making a prolonged tour, and with this in view he obtained a year's leave of absence and gave concerts in Prague, Berlin, Cologne, and elsewhere. Besekirskij is a composer of violin music of whom, and of which, more deserves to be known in this country. His above-mentioned concerto and a concert polonaise are very popular in some parts of the continent, but they are both practically unknown to English concert goers.

In the list of first appearances at the London Philharmonic Concerts in 1868, the name of Besekirskij may be found.

XIII.—ANTONIO BARTOLOMEO BRUNI.

THROUGH Corelli, who is considered to have been the author of the artistic school of violin playing in Italy, a large number of talented pupils have been trained, who, again on their part founded other schools. Thus Somis founded the Piedmontese school, and his most important pupil was Pugnani, who was the teacher of the subject of this sketch.

Bruni was born on 2nd February, 1759, at Coni, in Piedmont. After having studied under Pugnani, and a certain Spezziani (whose very name is entirely ignored by all lexicographers with whom I am acquainted), he went in 1781 to Paris where he settled. At first he was violinist in the band of the *Comédie Italienne*, but in 1789

he became conductor of the *Thèatre Monsieur* (Monsieur being the title by which the King's brother was known). This post he was compelled to resign on account of his complete inability to perform the necessary duties, and his place was taken by Lahoussaye, while he himself went to the *Opéra Comique*.

But even here he could not remain for any length of time, and as to his future doings accounts vary very much. Some say that he was a member of the Arts Commission, and that in 1801 he was the head of the *Bouffes Parisiennes* orchestra: while others say that he was promoted to the Italian Opera, and from 1801 withdrew from musical life to Passy, where he worked diligently at composition. This last statement at any rate is true, whatever may be said of the rest, for between 1786 and 1815 no less than twenty-one of his operas were produced. His operatic attempt, *Le Mariage par commission*, which came out in 1816 was so unfortunate as morally to compel the composer to quit France, and returned to his native place.

In addition to his operas Bruni wrote four sonatas, a number of concertos, eight-and-twenty books of duets, which once were very popular, and ten quartets for violin. He also published "schools" for the violin and for the viola, which have been issued in German and English.

The most fruitful period of his existence was (as has already been said) between 1786 and 1815. He died in 1823 in his birth-place, Coni.

He is reported to have been a very admirable violinist in every way, but his name has certainly been kept alive, if it was not made, by the above-mentioned schools and he owes little if any of his present fame to his powers with the bow.

XIV.—HENRY SCHRADIECK.

BORN on the 29th April, 1846, at Hamburg, Schradieck was the son of a professor of the violin, from whom he received his first instruction on that instrument, and indeed in the art of music. Beginning to play at four years of age, it was only a year later that he made his first public appearance, when he played the sonata in F by Beethoven, Op. 17.

A year later again, he played in a concert arranged by the Hamburg Pestalozzi institute and created quite a *furore* by his wonderful execution of De Beriot's seventh "air varié," though this was out-done a week or two later when he played in a concert given by Strauss, this time choosing for his solos an arrangement of an air

from the "Nachtlager von Granada." At a third concert he gave "Die Rose" by Spohr.

About this time the youthful violinist heard Therese Milanollo, who in 1853-4 appeared in Hamburg. To her Schradieck was introduced, before her he played, and on the 25th January, 1854, she wrote of him that he possessed a beautiful talent and all possible natural inclination for the career of an artist. But her interest was not confined to writing pretty things about him, for it took the very practical form of paying his expenses at the Brussels Conservatoire where he studied under Léonard. There he remained four and a half years, winning in 1857 the second and a year later the first prize of the institution. In this latter year he returned to Hamburg. From that time he frequently performed in public, his efforts being everywhere described as "extraordinary," "wonderful" and so forth. Nevertheless his father kept him at work in Hamburg for the next few years so that his reputation outside that town had but little chance of increasing. But at length waking up to his responsibilities his father was persuaded to permit his son to go to Leipzig where for two years he was a pupil at the famous Conservatorium of Ferdinand David in particular, and developed his artistic intelligence in a remarkable degree.

Schradieck received his first appointment in 1863 at Bremen, where he was soloist in the private concerts conducted by Reinthaler. A wealthy merchant from Moscow named Jachunschikoff, who happened to hear him, determined that he should go to Moscow, where he remained four years (1864-68) as teacher of the violin in the music school directed by Nicolaus Rubinstein, and as first violin in the concerts of the Russian Musical Society. But of more importance to him was his acquaintance with Ferdinand Laub, from whom he obtained a good deal of instruction though he was never actually his pupil. In July, 1868, Schradieck returned to Hamburg where he succeeded Auer as leader of the famous Philharmonic concerts.

After holding this importance post for six years he was appointed to take the second leadership of the Gewandhaus concerts in Leipzig, the first place being filled (after David's death) by the promotion of Engelbert Röntgen. At the same time (1874) he became professor of the violin at the Conservatorium. For some time previously Schradieck had taken the greatest interest in the teaching of his instrument, and so under him the violin classes at the Conservatorium maintained the high standard which they had reached under David. But the Gewandhaus appointment carried with it also the duty of leading the Opera orchestra, and in consequence Schradieck was, like many another, overworked. For this reason he resigned his post in 1882 in order to go to America whence he had received an invitation to proceed as director and teacher of the violin in the College of Music at Cincinnati.

The statement that the Leipzig appointment meant overwork is amply proved by the fact that when Schradieck quitted that town and his post there, the appointment was divided into two portions, one being given to Brodsky, and the other to Henri Petri.

The Cincinnati College had been founded by an art loving amateur named Nichols and his friend, Springer, in 1877, and was destined for the purpose of giving young American musicians a thorough musical training, as indeed it did under Schradieck's leadership. Unfortunately all the artistic impulse of the place seemed to die out with the decease of the two founders in 1884-5. Their successor did not care to spend much money, while at the same time he endeavoured to make as much as possible out of the school, the natural consequence being that the institution became a mere financial speculation. Schradieck himself says that money was saved in the wrong direction, and that even the orchestral concerts which had formed a special attraction under his leadership were put down. At the end of his contract, then, Schradieck returned to Germany. He next went to Hamburg in the hope of obtaining a post as conductor

of some important society. But as this was not at the time to be found, he took his old post of leader of the Philharmonic on the retirement of Florian Zajic in 1890. From there he gave a few concerts in neighbouring towns, but his name in the concert-room was by no means so well known as his great powers deserve that it should be. Towards the close of 1894 Schradieck once more returned to America, where he still lives.

Schradieck has written a good deal for his instrument, among his best works being three books of technical studies and twenty-five grand studies. He is, too, especially interested in the art of violin making, and has tried to found a school for a purpose of developing the art. The good effects of this step, however, must be left to Time to declare.

XV.—AUGUST WILHELMJ.

IN music as in the other *beaux arts* there are of course various standpoints from which one may judge those who excel, as well as various points from which they actually are judged. To the friend of music who has not enjoyed the benefits of a professional training and who with more or less of an ear has been able in course of time to distinguish between three or four violinists, it is easy to describe the one or the other as the "first" or the "greatest" according to his taste or to the mood he happens to be in at the moment; and for him this judgment is correct, although as a fact it may be entirely wrong! But the matter is none so easy to him who has

been thoroughly trained. He is surrounded with difficulties. Great masters like Joachim, for example, are, of course, beyond question; but on the step below him —there begins the difficulty. In the course of these biographical sketches first one and then another violinist has been described as "the greatest of living players," as "possessing a technique which is unsurpassed because unsurpassable" and so on. But it is quite impossible for any one person to lay down a hard and fast rule as to the relative merits of all the great virtuosi, and to award the palm to any single player from among the thousands that exist. In considering Wilhelmj it may be said at once that almost all published accounts of him are highly coloured and that in his case the greatest stress has been laid upon his unquestionably enormous technique, while the really musical elements have been considered secondary. If one turn for a moment from the first and greatest masters, there is scarcely another artist about whom so much has been written and published as about Wilhelmj, and in every key resounds the statement that he has travelled through all known parts of the world, and that he has created for himself a world-wide reputation. One cannot measure such statements with the ordinary critical tape; obviously the correct description is "a reputation throughout the whole of the *artistic* world."

There can be no question as to August Wilhelmj's virtuosity and talents; his technique is extraordinary in the best sense of the word; he overcomes every difficulty with perfect safety: every kind of passage appears under his hands clear, natural and accurate; his tone is pure, full and brilliant; his method of interpretation powerful, fiery, smooth. Yet it lacks musical tenderness and delicacy, and that deep feeling which grips and fills the heart of the hearer. The enthusiasm which he arouses everywhere is drawn forth by the magic quickness of his left hand and the winged fleetness of his bow. Yet this is not to be confounded with that inspiration which under certain circumstances moves to tears; with that

spell which the "Weihe der Töne," the embodiment of the beautiful in music, can cast over us.

Wilhelmj was born on the 21st September, 1845, at Usingen in Nassau. His father was a lawyer of distinction and the proprietor of a number of famous vineyards on the Rhine. His mother, a clever and cultured musician (a pupil of Chopin) early undertook his education in the art of music; but before he became old enough to be sent to school he had already begun the serious study of the violin under Fischer, a violinist at Wiesbaden, where his parents lived. It chanced that in 1854 Henrietta Sontag, the famous singer, heard the boy play Spohr's Ninth Concerto and "The Carnival of Venice," and was so charmed with his performance as to utter the remark that one day he would become "the German Paganini." This remark coming from so distinguished a quarter was not without its influence upon the youthful player, who was thereby stirred to greater efforts.

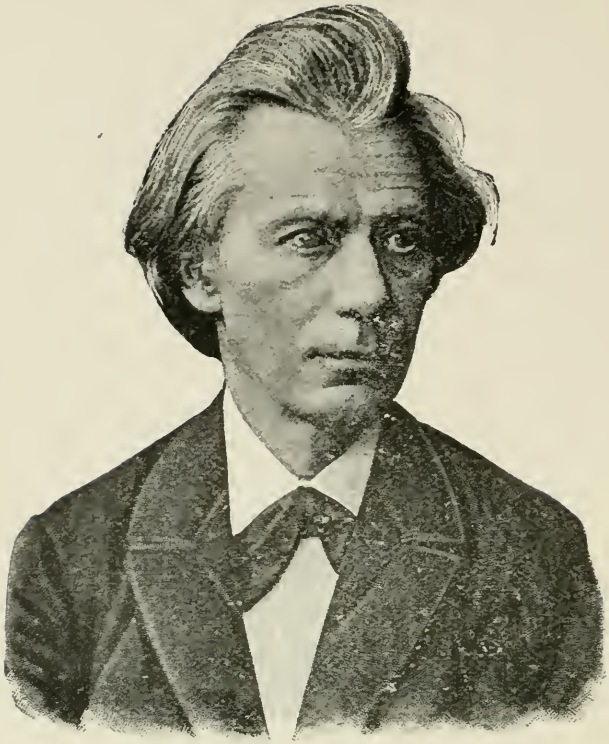
Despite the fact that Wilhelmj appeared with success in a concert at Limburg when nine, and at Wiesbaden when eleven, his father, a wealthy vine-grower and advocate, was strongly opposed to his son's adoption of an artistic career, and he based his objections on the fact that the majority of infant prodigies came to nothing artistic when grown to riper years. The son was not to be put off, however, and at length he obtained this concession from his father: "Give me the judgment of a musical authority upon your capabilities; if he speak in your favour, then you may become a virtuoso, and go out into the world as such." This authority was not hard to find. On the recommendation of the Prince Emil of Wittgenstein the young artist went in the spring of 1861 to Weimar to Liszt. The great pianist, who in matters artistic at least was invariably the soul of honour, seated himself at the pianoforte, and began to play the accompaniment to Spohr's Scena Cantante and, after that, Ernst's Hungarian fantasia. But even with these he was not satisfied, and he caused the lad to play a number of pieces at sight. At the end of all, Liszt sprang from

his seat calling out in a loud tone, "Aye! indeed you are predestined to become a violinist—so much so that for you the violin must have been invented had it not already existed!" This was enough for the father, and in consequence young Wilhelmj was taken a few days later to Leipzig by Liszt himself, who on introducing him to Ferdinand David, said "Let me present to you a future Paganini—look well to him!" From that date until 1864 Wilhelmj was a pupil of the great teacher, learning the theory of music from Richter and Hauptmann the while. Perhaps the greatest triumph of his early days was when David considered him fully equipped to play the immortal Hungarian Concerto of Joachim at the public examination at the Leipzig Conservatorium—an event which was called his "first *début*."

After his return home Wilhelmj had some instruction from Joachim Raff in the theory of music. In the autumn of 1865 he undertook his first concert tour through Switzerland, proceeding thence through Holland to England. It was not, however, until 1875 that he made his first appearance at the Philharmonic Concerts here, and in the meanwhile he travelled far and wide. In 1876 he led the orchestra at the first of the Wagner Festivals at Bayreuth, and took the post of leader of the orchestra at the famous Wagner Concerts at the Albert Hall in London in 1877. After recovering from a severe illness Wilhelmj visited Italy in 1878, and later made a tour of the world which lasted until 1882 and extended through Australia, America and Asia. He then remained some time in Russia and for years the newspapers continued to publish long accounts of his performances.

On returning to Germany he went to live at Biberich where he founded a school for violin-playing, which, however, he has long since abandoned. From time to time he played in public, ultimately, however, withdrawing to Blasewitz, near Dresden, where he lived in retirement.

Wilhelmj now lives in London where he has established a highly successful academy for violin playing.



XVI.—ENGELBERT RÖNTGEN.

BORN on the 30th September, 1829, at Deventer in Holland, Röntgen was undecided in his youth as to whether he should adopt the career of a painter or that of a violinist. After much cogitation he decided in favour of the latter, and in 1848 he entered the Conservatorium at Leipzig where he prosecuted his study of the violin and theory under Ferdinand David and Moritz Hauptmann respectively. At the end of his student days he was appointed a first violin in the famous Gewandhaus orchestra and at the opera, being promoted in 1869 to the responsible office of second "Conzertmeister," and at the same time he became teacher of the violin at the Conservatorium.

In 1873 on the death of David, Röntgen became first "Conzertmeister," a post he long continued to occupy. Although Röntgen was a fine solo player, it is rather as an editor of Beethoven's quartets that his name will survive, for he never adopted the career of a virtuoso. His edition of the works just mentioned, however, is a masterpiece of erudition and care, and is perhaps the very finest that exists. "It is a beautiful and immaculate monument which will be duly recognised by future generations," says his biographer. It may be mentioned that Röntgen is the father of the distinguished Dutch pianist and composer Julius Röntgen, who appeared in London some years ago, and is now professor of his instrument at Rotterdam.

XVII.—HANS SITT.

BOHEMIA, the land of Music, is the home of this artist. He was born on the 21st September, 1850, at Prague, where his father, Anton Sitt, was well known as a maker of violins. At the Prague Conservatorium Hans Sitt laid the foundation of his musical career. While still a small boy he aroused immense enthusiasm by playing a violin concerto by the now almost forgotten composer, Pixis, at a concert in one of the theatres of his native place. But notwithstanding this pronounced success he was not permitted to adopt the baneful career of a youthful prodigy or "Wunderkind." He continued his studies for some

years under Bennewitz, Mildner, Kittl and Krejci, but while still quite a youth he made a concert-tour, finally settling for a time in 1867 as "Conzertmeister" at the town theatre in Breslau. When Schuch, now conductor at Dresden, quitted a similar post at the Lobe Theater, Hans Sitt was promoted to fill the vacancy. Later he occupied the same office at the Landes-Theater in Prague and at the town theatre in Chemnitz.

In 1880 Baron Derwies engaged him to conduct his orchestra of sixty at Nice, where performances both of concert-music and opera were given. This was no sinecure. Through it Sitt obtained a great deal of experience that was to be of real service to him later in the fine art of orchestral conducting. On the death of Baron Derwies, however, the orchestra was disbanded.

Sitt then returned to North Germany and became conductor of the recently founded Crystal Palace Institute's orchestra. This though a post of little importance was useful for the experience it gave, and Sitt made a considerable reputation for himself and his band by his admirably arranged popular concerts, at which he frequently appeared himself as solo-violinist. Yet neither the position held by these concerts nor the direction of a mere pleasure band were calculated to afford the completest satisfaction to such an artist. But when Brodsky was summoned to fill the office of professor of the violin at the Conservatorium, he (with Nowaçek, Sitt and Grützmacher from Weimar) founded a string quartet which very quickly obtained a European fame, Sitt playing the viola.

Shortly after this (1883) Sitt became teacher of the violin at the Leipzig Conservatorium, and in order to exercise his skill as an orchestral director he undertook the conductorship of the Examination concerts (at the request of the directors) of which about twenty were held for instrumentalists and vocalists in the winter half-year.

In addition to these manifold duties Sitt was chosen conductor of the Leipzig Bach Society on the retirement

in 1885 of Herzogenberg, the Teacher's Vocal Society, and the "Sängerbund." Thus both his natural bent and his opportunities marked him for a conductor.

As a composer for the violin Sitt has written a great deal of admirable music; two concertos; two concertinos; six Phantasie-Stücke: Lose Blätter; a Polonaise; Aus der Jugendzeit; a Cavatina and Barcarolle; and a large number of studies and scales; and his transcriptions and arrangements are finely skilful.

For violoncello, pianoforte and voice he has also published several works all of which have some musical value.

XVIII.—KARL HALIR.

BORN 1st February, 1859, at Hohenelbe in Bohemia, he received his first instruction in music from his father; from eight to fourteen he attended the Conservatorium at Prague where Bennewitz was his teacher: thence he went to Berlin to study further with Joachim.

His first appointment was as member of the famous Bilse orchestra, whence he went as "Conzert-meister" to Königsberg. From the latter place he went to Italy and on his return to Germany was appointed "Conzert-meister" at Mannheim, where he remained three years.

His next move was to Weimar in 1884 where he was appointed "Conzert-meister," a post he long occupied; there he married the well-known singer, Theresa Zerbst. In 1889 he was offered the post of leader of the orchestra at the Dresden Opera on Lauterbach's retirement, but he declined the offer on the score of the greater artistic freedom he could enjoy at Weimar. His first appearance at the Bach festival at Eisenach in 1884 was a perfect triumph, and his playing with Joachim of the Bach double concerto was immensely successful. In 1886 he appeared in Berlin when he played Gernsheim's violin-concerto at a Philharmonic concert with unquestionable success. He then travelled in France and Russia, introducing the Lassen concerto in the French capital.

In 1890 Halir went on a tour in Switzerland and Belgium, played at the "Tonkünstlerverein" festivals at Wiesbaden and Eisenach; at Cologne, Vienna and in the chief towns of the continent everywhere with the same success.

His tone is even and sympathetic, his command over technical difficulties enormous, and the beauty of his cantilena quite equal to that of the foremost violinists of the day. Halir is one of the best German interpreters (after Joachim) of the works of contemporary German composers at present before the public. His services are much in demand in Germany, but his fame was long in reaching those authorities in England who preside over the destinies of violinists in English concert-rooms. As a member of the Joachim Quartet Herr Halir has visited England, but, at the moment, he seems to have largely abandoned solo playing in foreign countries, though he is about to appear (Autumn, 1905) again.

XIX.—MISKA HAUSER.

HAUSER was one of the many successful pupils of those splendid masters, Mayseder and Bohm, and besides he studied also under Kreutzer and Sechter. It is said that he assimilated more of Mayseder's elegant style and incisive if not great tone than of the characteristics of any of the other masters. He spent his whole talent in the service of virtuoso-effects, and so he appealed to the larger portion of mankind. The date of his birth is variously given; some say 1820, others 1822; the place was Pressburg. In 1840 he began a tour which led him over the whole world, through the East, to Australia, North and South America, and England, where he appeared in 1850. Everywhere he succeeded, but he was especially triumphant in Italy and Turkey. A record of his adventures was published in two volumes at Vienna in 1858-59 under the title of

Wanderbuch eines oesterreichischen Virtuosen. A few drawing-room pieces by Hauser, including some Hungarian Rhapsodies and some "Songs without Words," are occasionally heard, but none of them is of lasting value.

Hauser died, virtually forgotten, in Vienna, December 9th, 1887.

XX.—JACOB GRÜN.

J. W. VON WASIELEWSKI states that Grün was a pupil of the great Joachim, but according to Grün's own account this is not true, although he was stationed at Hanover for some considerable time during which Joachim also lived there. The following notes emanate from Grün himself and are therefore authentic.

He was born at Buda-Pesth March 13th, 1837, and began the study of the violin under Ellinger in that city, after which he went to Bohm in Vienna; his theoretical studies were prosecuted under the care of Hauptmann in Leipzig. From 1858 to 1861 he was a member of the Grand Duke's band at Weimar, and for the next

four years (1861-1865) played in the royal band at Hanover.

After resigning these appointments he made two long tours in Germany, Holland, Hungary, and England, and in 1868 was appointed orchestral leader at the Vienna Opera, a post he occupied for a number of years, teaching and playing the while. In 1877 he became teacher of the "highest class for violin playing" at the Vienna Conservatorium, a post he still holds with credit. Grün is a splendid teacher and is said to found his system on that of his former master, Bohm. He is extremely popular with the public as well as with his pupils, and his kindheartedness to beginners is almost proverbial among those who have the pleasure of his acquaintance.

XXI.—FRANÇOIS ANTOINE HABENECK.

THE musical family of Habeneck, which sprang from the Bavarian Palatinate, produced no less than five members more or less known to fame, but we are concerned here with one only of them. That one, of course, is the famous violinist. His father, Adam, could play almost every musical instrument, and with this skill as his stock-in-trade he left his native country for Paris where he hoped to improve his fortune. He became bassoon player in the band of a regiment permanently stationed at Mezières, and while in garrison there, his eldest son—the subject of this sketch—was

born on June 1st,* 1781. From his father the boy learnt the elements of violin playing, and he made such rapid progress that when only ten years old he was able to take part in a concert.

About this time his father was removed to Brest, and there he was his son's only teacher. François while working assiduously at the violin, also found time to make repeated attempts at composition, for by 1799 he had already composed no less than three operas and a number of violin concertos. He entered the Paris Conservatorium at the age of twenty, and there studied under Baillot; in 1804 he won the first prize for violin playing, and became "repetitor" of his class.

Through the generosity of the Empress Josephine, who was charmed with his playing, he received a pension of 1,200 francs, and entered the orchestra of the Opera Comique, after which he became successively first violinist at the Grand Opera and (after Kreutzer was appointed director), solo violinist. From 1821 to 1824 he himself was a director. From 1806 to 1815 he generally conducted the Conservatoire Concerts, and next became inspector-general of the Conservatoire and founded a third class for violinists, beside those of Baillot and Kreutzer.

When in 1828 a new concert society was founded through the instrumentality of the Conservatorium, Habeneck became its conductor, and in this post he made for himself a reputation for the perfect performances of all sorts of masterpieces that lasted long after his death. To him is due the credit of abolishing from Paris the old-established prejudice against the works of Beethoven, and the symphonies of this master were given with a care and skill that had never previously been heard of in the French capital. In fact so popular (in the best sense of the term) did the works of Beethoven become, that the room in which the concerts took place

* Some authorities, notably Elwart's "Histoire de la Societé des Concerts," give 23rd January as his birthday.

was not nearly large enough to hold the crowds of people who attempted to obtain admission. In Cherubini Habeneck found a worthy supporter of his efforts.

For twenty-two years he occupied this post as conductor of the concerts, and in that time brought to a hearing many works by many composers that otherwise would in all probability have never been heard at all. In Meyerbeer's "Robert" and "Huguenots," and in Halévy's "La Juive" he was the first in France to take an intelligent interest. A large number of his pupils have become famous (*e.g.*, Alard, Léonard and Curillon), and so beloved was he that all Paris mourned at his death on February 8th, 1849. He was buried at Montmartre.

His best compositions are his two published concertos, three duets, two sets of variations for quartet with orchestra, a nocturne for two violins and orchestra, three caprices, a polonaise and a fantasia for pianoforte and violin.

XXII.—PIERRE MARIE FRANÇOIS BAILLOT DE SALES.

A VERY popular virtuoso, whose playing was distinguished by power and grace, elegant bowing and grandeur of tone, belonged to the most thoroughly sound musicians of his time—musicians, who, indeed, never ceased to study even when the world recognised them as masters. The son of a highly cultured father, Baillot (to give him the name by which he was universally known) was born at Passy on the 1st October, 1771; he studied first under a Florentine named Polidori, but in 1780, after his parents had settled in Paris, he became a pupil of Sainte-Marie, a master who "laid great stress upon exact playing." When Viotti heard the young player he was filled with astonishment at his wonderful ability. In 1783, Baillot *pére* was sent to Corsica as

Procurator-General, and there for a long time his son was without a teacher, but a few months after his arrival the father died, and Baillot was received into the household of the royal "intendant," one de Boucheporn. This noble-minded official next sent him, together with his own children, to Rome, where Pollani, a pupil of Nardini's, gave him instruction. Pollani, "laid especial stress upon big tone," so that Baillot was receiving first from one master and then the other, the best points that characterised each. For a time he lived first at Rome, next in Corsica, then at Pau, Bayonne, Auch, and other places, where he acted as secretary and in other capacities to his patron. In 1791, however, he returned to Paris, where through Viotti's instrumentality he was appointed first violinist at the Théâtre Feydeau. But this he soon resigned in order to take a post in the Ministére des Finances, a step which is said to have been necessitated by the "worst storms of the Revolution." During this period he continued to play the violin in his leisure hours, and even occasionally appeared in public. On withdrawing from his official appointment in 1795, and having served for nearly two years in the army, he returned to Paris, and was appointed to the professorship of the violin at the newly organised Conservatoire. He still continued his studies, and took lessons in harmony from Catel, and in composition from Cherubini and Reicha.

In 1802, he became solo-violinist to the First Consul, Napoleon, in whose private band he also appeared; and immediately afterwards he began to travel, first with the violoncellist, Lamarre, in Russia, where he reaped a full harvest of laurels and gold. In 1812-15-16, he made tours in the south of France, the Netherlands and England, but he scrupulously avoided Germany apparently so that he should not be compelled to compete against Spohr. The real reason, however, was more probably a political one.

While in England Baillot was heard at a Philharmonic Concert, and was in fact, an ordinary member of that

society. In Paris he founded series of quartet concerts which were highly spoken of; and they certainly effected much to arouse interest in chamber music in the French capital. In 1821, he became first violinist at the Grand Opéra, and four years later entered the band of Charles X. in a similar capacity. He was at the same time working hard and successfully as a teacher; but in 1833 he once more went on tour in Italy and Switzerland, after which he remained in Paris, and became the recognised head of the new French school of violin playing. He died on the 15th September, 1842.

Baillot in conjunction with Rode and Kreutzer published a violin school for the use of the Paris Conservatoire, besides writing the "Méthode du Violon," a work known to every violinist. In addition to these works, he also wrote twenty-four preludes, ten violin concertos, thirty airs variés, six duets, three string quartets, fifteen trios, and a couple of artistic monographs, "Notices" of Grétry and Viotti (Paris, 1814 and 1825). These last are said to show "remarkable critical power and great elegance of style" (Grove).

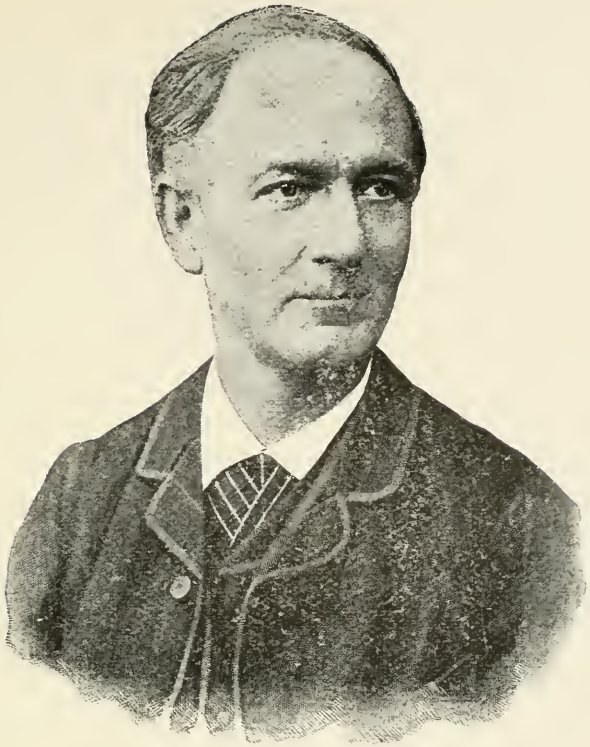
In an interesting little book, "Goethe and Mendelssohn," will be found an amusing account of Baillot and his playing, which, however, is far too long to quote here.

XXIII.—STANISLAUS BARCEVICZ.

TO the large number of talented and even masterly violinists who have appeared on the artistic horizon hailing from "the fair land of Poland," must be added the name of Stanislaus Barcevicz, who was born at Warsaw on April 16th, 1858. His father came of an old and noble Polish stock, and at the time of the birth of his son was a post-office official. His son's inclination towards, and indeed, his obvious gift for, music showed themselves early, for the lad when quite a child, infinitely preferred to scrape on a common little fiddle to play about with other children. And though his fiddle was of inferior quality, it was good

enough to show those who had the understanding to grasp the fact, that he had an extraordinarily good musical ear, and a capacity for differentiating between various notes and keys which was little short of marvellous in one so young. He began to play the violin under proper tuition at an early age, and progressed so rapidly that when he had attained the mature age of eleven years, he was able to give a public performance of De Beriot's seventh concerto in a concert.

His father then sent him to the Conservatorium at Moscow, where Laub and Hrymali were his principal teachers. There he won the gold medal, and after the completion of his course set out on a tour as a virtuoso, playing in many of the chief towns of Germany as well as in Norway and Sweden. After an extremely successful first appearance in Christiania, the Philharmonic Society there elected him an honorary member.



XXIV.—KARL LOUIS BARGHEER.

A VIOLINIST who is at the same time a real artist, and is able to pride himself upon the fact that he numbers the greatest masters among his teachers, has all the better title to be distinguished for his own long services. Such a one is Bargheer, whose undisputed services include not only that which he has accomplished as a soloist, but also his labours as orchestral leader and quartet player, and teacher.

Born on December 31st, 1831, at Bückeburg, he received his earliest instruction from his father, a music-master and member of the Prince's band, in which he played first clarinet. In 1848 Bargheer *fils* went to Cassel and became one of Spohr's most diligent pupils,

until the latter obtained for him a post in the court band at Detmold in 1850.

Prince Leopold of Lippe-Detmold interested himself in a most marked manner for his young *protegé*, and even gave him both leave of absence and the means to proceed to Leipzig and later to Hanover, in order that he might study with Ferdinand David and Joachim. He next returned to Detmold and in 1860 became leader, in 1862 conductor of the royal band, succeeding (in the latter post) August Kiel. He then travelled through Germany, Holland and Russia, and everywhere met with success. Unfortunately for him, however, the Prince Leopold died in 1876, and his orchestra was disbanded. Thereupon Bargheer betook himself to Hamburg, where he was appointed leader of the Philharmonic orchestra and professor of the violin at the Conservatorium. These two posts he filled to the satisfaction of all until the end of 1889. During his residence in Hamburg he founded a series of chamber concerts at which the most famous musicians of the day frequently make their appearance. Mme. Schumann, Mme. Marie Krebs, Brahms, von Bülow and others may be cited to show the quality of the undertaking. Bargheer was leader of the Hamburg subscription concerts under Bulow from 1883 to 1891.

(His younger brother Adolf (born October 21st, 1840) was also a violinist, and was said to have been Spohr's last pupil. He, too, was at one time in the Detmold orchestra, but for some years he has presided over the music school at Basle).

XXV.—MARCELLO ROSSI.

NO less than seven artists of this surname have appeared before the world and made their mark in the world's musical history; and of these Marcello is the youngest. He was born at Vienna on October 16th, 1862. His father was a legal luminary. After his son had enjoyed the benefit of a short course of lessons in violin playing from the director of the court music at the cathedral,—a musician named Hofmann,—he was allowed to proceed to the Leipzig Conservatorium, where his progress was so rapid and so marked that he was able to play at the beginning of his career in one of the examination concerts, when his performance was warmly praised by the press.

In 1875 when Rossi was but thirteen years of age the famous Leipzig musical journal, *Die Signale für die musihalische Welt*, described him as being a violinist whose talent was a divine gift.

In his sixteenth year Rossi had the honour of playing before King Albert of Saxony, who presented him with a diamond ring of great value in recognition of his ability. While in Dresden Rossi studied his art with Lauterbach, and on quitting the Saxon capital he went to Paris where Professor Massart put, as it were, the final touches upon his style of playing.

His first tour as a virtuoso Rossi made at the invitation of the singer Padilla-Artôt through Austria, Hungary, Germany and Roumania, during which his beautifully sympathetic and withal large, broad tone and his enormous technical accomplishments enabled him to create quite a sensation wherever he went. He was at this time created chamber-virtuoso to the Emperor Franz Josef and to the Grand Duke of Mecklenburg-Schwerin.

In 1888 Rossi received through the Japanese Embassy at Vienna the offer of the directorship of the Imperial Conservatorium of Music at Yeddo, an offer which he felt bound to decline. In the following year he made a prolonged concert-tour, during which he visited the principal towns of Austria, Germany, etc., and gave a series of forty concerts.

Our portrait shows to a limited extent how Rossi has been decorated with orders by foreign potentates. As a composer he has written comparatively little but he has arranged a goodly assortment of pieces for the violin and pianoforte.

The instrument upon which Rossi plays is a beautiful Stradivarius which was formerly in the possession of Wieniawski, and which Rossi obtained from the latter's widow.

XXVI.—GAETANO PUGNANI.

THE exterior of this splendid representative of the famous Piedmontese school of violinists after the death of its founder, Somis, harmonizes in the most remarkable manner (as the above portrait abundantly testifies) with his merry, pleasant and vain manner. Despite his terrible plainness of person he invariably believed himself to be a *persona grata* among the ladies; he always dressed well, and wore an enormous buttonhole in his light blue silk coat, a gigantic coiffure and a quantity of ornaments of every description. And yet this foolish and eccentric personage possessed real wit, quite remarkable social talent, and unbounded good nature, candour and generosity, so that those who were in distress honoured him as their best friend and protector.

In Italy he was regarded as the foremost violinist of

his time, and both in Paris and London he created *furore* by means of his beautiful tone and his graceful and easy bowing.

Born at Turin on 27th November, 1727, he learnt from Somis, his master, the art of Corelli, and Tartini's methods, too, influenced him to a great extent. In 1752 he became first violinist of the court band at Turin and leader of the king's private concerts. From 1754 to 1770 he travelled far and near, stayed some years in London, where for a time he was leader of the band at the Italian Opera. He played with enormous success at the Sardinian Court, whence he went to Paris, where he was an admitted rival of Stamitz, Gaviniés and Pagin at the *Concerts Spirituels*. On his return to Turin he became conductor there. At the same time he laboured as a teacher, numbering among his pupils such players as Viotti, Bruni, Molino, Conforti, Olivieri, Romani, Borra, Borgi, Janitsch, etc. It has been said that all the pupils of Pugnani became admirable orchestral leaders. Pugnani died in 1805.* As a composer Pugnani worked with all the proverbial diligence of the "busy bee." Among his published compositions are nine concertos, fourteen sonatas, six string quartets, six quintets for violins, flutes and basses, two volumes of violin duets, three volumes of trios (with bass), no less than twelve octets for four violins, two oboes and two horns, in addition to ten operas, and a number of church works! Fétis describes Pugnani's works as "classical"; but other authorities do not think so highly of them. Wasielewski, for instance, considers them meaningless, sweet but dull, and very monotonous.

Among many amusing anecdotes the following is told. Pugnani with his odd figure, introduced himself one day to an Italian noble. "Who are you?" asked the latter, before he recognised that Pugnani, the violinist, stood before him.

"I am Cæsar with my violin in my hand" replied the artist with proud grace!

* This is the latest date given, others being 1798 and 1803.

XXVII.—JEAN MARIE LECLAIR.

THIS master was born on 23rd November, 1687, at Lyons, where his father, a musician, was director of the ballet in which, to some extent, he educated his son, ultimately becoming court ballet master at Turin. Nevertheless (and it seems almost to go without saying) his natural aptitude for violin playing was developed in an unquestionable degree, so that it aroused the attention and interest of Somis in Turin, with the obvious result that Leclair became the latter's pupil and abandoned his adopted career of a dancer in the ballet.

In 1729 Leclair went to Paris where Chèron, a "cembalist" at the opera, taught him the elements of musical theory. His efforts to obtain recognition as a violinist were unfortunately unsuccessful owing to the aversion of the musicians of Paris from all Italian influence in matters artistic. Leclair could thus obtain

but a subordinate situation in the opera orchestra with a yearly salary of some five hundred *livres*.

It is true that in 1731 he became a royal musician but unfortunately for him the enmity of the violinist Guignon hindered his artistic inclinations and he relinquished all his offices. He then occupied himself by teaching and composing; and for a long time remained quiet and as it were inactive, seeking for his friends only those who were real artists without any aim at gathering in material profit. Once he went to Amsterdam to visit Locatelli, and it seems that the latter exercised some influence on his manner and style of composition.

Leclair's end was as untimely as it was mysterious; he was foully murdered in the neighbourhood of his dwelling about eleven o'clock on the night of the 22nd October, 1764—the name of his assassin has never transpired, nor has his object, which, it is thought, was jealousy.

Leclair left a mass of compositions, including forty-eight sonatas, duos, trios, concertos for three violins, viola, violoncello and organ bass, overtures and sonatas as trios for two violins and bass, a posthumous sonata and an opera. Two of his sonatas Ferdinand David arranged, edited and published in his *Hohe Schule des Violinspiels*, whilst Alard issued through Schotts an edition which is far more faithful to the original.

XXVIII.—JOSEPH MAYSEDER.

THE Vienna school of violinists, called into being by Schuppanzigh and not uninfluenced by Spohr, which so greatly encouraged the salon-like brilliant virtuoso style, found in Mayseder an excellent agent. He was born at Vienna on the 26th October, 1789. Although he never travelled as a virtuoso he earned the renown of an important master of his instrument whose example was widely copied and honoured by many young violinists. Paganini, who heard him in Vienna, quickly recognised his brilliant technique and style of playing. In Vienna he constantly appeared in the concert-room with all possible success, and in fact soon became a popular hero.

While still a youth Schuppanzigh placed him, after his studies with Sucher and Wranitzky were completed, as second violinist in his famous quartet, and assisted him in every possible manner. Hanslick states that Mayseder's first public appearance in Vienna took place at the Augarten on the 24th July, 1800. In 1812 Spohr declared him to be the foremost violinist in Vienna, and although Mayseder was barely twenty years of age he was frequently invited in social circles to try his artistic strength against Spohr's. In 1816 Mayseder entered the royal opera orchestra, becoming solo-violinist in 1820, and chamber-virtuoso fifteen years later. In this latter capacity he performed both in the opera and in the cathedral of St. Stephen.

Finally he became leader of the Imperial band, in which post he remained until his death, 21st November, 1863.

His compositions, which number sixty-three, include concertos, sonatas, quartets, etc., some of which are even now heard on occasions.

Hanslick says "the beauty and purity of his tone, the sureness and elegance of his performance were fit to form a standard—one could but wish there were more warmth and energy of expression." Weber, too, has recorded his impressions of Mayseder—"a fine player, but he leaves one cold."

XXIX.—HENRY GAMBLE BLAGROVE

WAS one of those numerous artists who deserve to be better known than is the case, if only for what they themselves accomplished. He was born in Nottingham in October, 1811, his father being a professor of music in that midland town. He was a prodigy of more than usual ability, for beginning the study of the violin at the age of four under his father's guidance on a diminutive instrument constructed especially for him, he actually appeared in public at the age of five! In 1817 he was brought up to London to play at Drury Lane, and soon afterwards appeared every

day in the performances at the Exhibition Rooms in Spring Gardens. But in 1821 Spagnoletti took him under his protection and with him Blagrove remained until the opening of the R.A.M. in 1824, when he entered as a pupil of Cramer's. In 1830 he became a member of the Queen's private band, but two years later he went to Germany to study with Spohr. On the famous composer-violinist coming to England to take part in the Norwich festival of 1839, Blagrove played with him and fairly delighted his audience as well as his preceptor. For a great many years Blagrove was soloist in most of the principal English orchestras, and he was regarded as one of the best native violinists of his time. He did not confine his attentions to English concert-rooms, however, for Hanslick mentions him as having appeared in Vienna in or about the same time that Signor Piatti and the late M. Sainton also appeared in the Austrian capital. Blagrove died at Nottingham after a long illness on December 15th, 1872.

XXX.—JOHN TIPLADY CARRODUS.

THIS distinguished English violinist was born at Keighley, in Yorkshire, on January 20th, 1836. His father, a devoted violinist, was the moving musical spirit of the town and the director of its choral society. The youthful Carrodus early showed a strong inclination towards violin playing, and after learning the elements from his father, he became at twelve years of age, a pupil of Molique in Stuttgart, under whose guidance he studied until he was nearly eighteen years old. In 1857 Carrodus returned to England from Germany and became orchestral leader in Glasgow. He was next engaged under Costa at the first Bradford

festival; Costa was so pleased by the young man's ability as to engage him at once for the Royal Italian opera band in London. Later Carrodus was leader at "Her Majesty's" under Arditi until the building was destroyed by fire, and on Sainton's resignation of the leadership at Covent Garden, he was offered and accepted the post which he retained until his death, 13th July, 1895. He appeared frequently as soloist at the Crystal Palace and at many of the best London concerts, and was an especial favourite in society where his performances were regarded with pleasure. He was principal professor of the violin at Trinity College, London, and first president of the College of Violinists. "It is a pity that so estimable an artist should not have been heard in our (German) principal concert rooms—the loss is distinctly ours," adds Ehrlich. A short time before his death Carrodus was honoured by the receipt of the freedom of his native place.

For some considerable time J. T. Carrodus had been a valued contributor to the columns of THE STRAD. His articles entitled "Chats with students of the Violin," which began in the fourth volume, were followed by a highly useful series of "conversations," as it were, on "How to Study the Violin." These works, it may be said in conclusion, have been republished as Volume II. of THE STRAD LIBRARY, of which the present book is Volume IV.

XXXI.—JEAN BECKER.

THE founder of the so-called "Florentine Quartet," which, as everyone knows, had a world-wide reputation, must be regarded from two distinct points of view so far as his artistic life is concerned. At first he was a virtuoso and nothing more; later, however, when he had grown to years of artistic discretion, he became one of the greatest champions and exponents of all that is beautiful and noble and pure in the art of violin playing. He was tried by fire, he stood the test by the side of the greatest players in the foremost concert institutions of the world, and he amply proved by his manner of playing as well as by the great

influence he exerted for good over those who were striving to succeed that his name deserves to live long after his spirit has fled.

Born at Mannheim on May 11th, 1833, he was first taught the violin by his father, but when Hartmann and Hildebrandt joined the Mannheim orchestra, they, too, supplemented his father's efforts to teach him. His chief teachers, however, were Vincenz Lachner for theory, and Concertmeister Kettenus for the violin. The former belonged to the Belgian school, and Becker used to say that to him he was indebted for the artistic insight he obtained into his art. When but eleven years old Becker was presented with the "Mozart gold medal" for the uncommon promise he showed as a violinist. After the completion of his studies with Kettenus, he went to Paris, where he obtained some instruction from Alard. But he was not suffered to remain long away from his own country, for on the death of Kettenus, he was summoned to succeed him as orchestral leader at Mannheim; and after he had occupied this post for a short time, the Grand Duchess Stephanie conferred upon him the title of "Chamber-virtuoso."

In 1858 or 1859 Becker resigned his position as leader in order to travel, and we next hear of him in Paris, where he gave a series of three concerts which were so successful that he was invited to come to England to take part in the Monday Popular Concerts, an invitation which he gladly accepted. He was also for one season leader of the Philharmonic orchestra; before coming to England he went for a tour (in 1860) in North Germany.

In 1865-6 he was travelling in Italy, and having settled for a time in Florence he founded the famous quartet mentioned above. Hilpert was the violoncellist, Masi the second violin and Chiostri the viola. The history of this quartet is of sufficient interest to bear reproducing.

Like almost every well-educated violinist, Becker had always shown a strong fancy for quartet-playing, and already in Mannheim and Strassburg he had made

an attempt to infuse new life into the quartet societies existing in those towns.

During his stay in Florence he found the ground had already been prepared to some extent for the founding of a quartet, since a wealthy professor named Basevi had established a society there for the study of Italian chamber-music which, however, did not confine its performances to native art notwithstanding its title, but also produced works by the German classical writers, and even offered prizes for the composition of chamber works. From time to time this society gave subscription concerts, and in 1865 Becker received the offer of an engagement to lead ten of the society's concerts in the following winter; he consented and brought the violoncellist, Hilpert with him. On looking into matters he found the "quartet society" in a state of dissolution, only the violist, Chiostri, and the violoncellist, Isadelli, still remaining. As stated above, Masi joined them as second violin, but he possessed only a very poor instrument and had played but very little chamber-music. Becker, however, took him in hand, and gave him lessons in addition to presenting him with a Stradivari violin, while he himself played a Guarneri. Earnestness, zeal and indomitable courage led the four players to an ensemble which had rarely been heard before in Italy, and their first concerts were an unquestionable success. They however, remained in Florence until their ensemble was absolutely perfect, and then they began those travels which led them through a great part of the world. In 1866 they were in Switzerland and South Germany as well as in Leipzig and Berlin; in 1868 they visited Vienna, where the quartet was put to the severe test of comparison with Hellmesberger and his party. In addition, Joachim had just before given three concerts, and Hellmesberger six, and the Viennese public were wearying of chamber-music. The consequence was that Becker's first concert was scantily attended, but the few wise ones spread the report of the skill of Becker's party so that the second *soirèe* was over-crowded, and

the success so pronounced that no less than ten concerts were given. And so it went on; wherever the quartet appeared, there did triumph follow in its train.

After ten years of this, Hilpert retired, and his place was filled by Hegyesi, and the party remained thus until it was disbanded in 1880. It is perhaps only fair to say that Hilpert left to take a more lucrative post in Vienna.

When the "Florentine Quartet" finally dissolved, Becker in 1880 founded another party, which consisted of himself as first violin, his son Hans (now a professor in the Leipzig Conservatorium) as viola, his more famous son Hugo, the excellent violoncellist, and his daughter Jeanne, a pupil of Reinecke's and Bargiel's, as pianist. With this party Becker earned new laurels, but the quartet was once more broken up, this time by the death of the principal, Becker himself, which occurred at Mannheim on October 10th, 1884. Becker's sons, pupils respectively of Rayer and Singer, and Grützmacher, are worthy bearers of their father's name, and not only in Germany, but also in England Hugo Becker enjoys the reputation of being one of the foremost violoncellists of the day.

XXXII.—KARL JOSEPH LIPINSKI

MUST without question have been one of the greatest of virtuosi. The peculiar circumstances of his early life did not render his career an easy one. He was born at the small Polish town, Radzyn, according to the official certificate on October 30th, but the date given in his private family record is November 4th, 1790.* His father was a violin-player by light of nature, from whom the son obtained his natural aptitude for the instrument as well as his earliest instruction, the latter being of a somewhat precarious nature. On such lines as these Lipinski scraped upon the violin until his

* The difference of these dates is no doubt explained to some extent by the style adopted in Russia.

tenth year with no idea whatever of a virtuoso's career; but then he suddenly renounced the violin in favour of the violoncello, which instrument he taught himself without the aid of a master. Nevertheless his solitary efforts were so far crowned with success that in course of time he was able to play Romberg's violoncello concertos. Arrived however at this standard of capability, he renounced the violoncello in turn to devote himself once more to the violin. His study of the larger instrument was not without it advantages, since it enabled him to develop the powers of his left hand and also gave him a more powerful bow-arm. Later he himself was wont to say that his fine, broad, full tone on the violin was attributable entirely to his practice on the violoncello. (*Verb. sap !*)

In 1810 he was appointed first violin at the Lemberg Theatre; and at the same time he frequently appeared in concerts, now as a violinist, anon as a violoncellist! Two years later he became conductor of this Theatre, a post which offered immense difficulties to him owing to his neglected education, since he had to study the operas to be performed, in German, French, or Italian; nor could he play the pianoforte, and so the rehearsals had to be directed with the violin. But even this latter had its advantages, for Lipinski used to play two parts together when feasible, and from this habit he acquired his great command over double-stopping.

During his busy life as a theatrical conductor, Lipinski found plenty of time for the composition of overtures, operettas and violin solos. In order to devote himself to the theory of composition he resigned his theatrical post in 1814 and remained free until 1817.

The fame of Paganini, which flew on wings through the length and breadth of Europe, stirred Lipinski so that he determined to proceed to Italy to hear the great player, and if possible to profit thereby. In Piacenza he met Paganini who was on the point of giving a concert there. Apparently he was the only one of those present who applauded the first adagio played by the

virtuoso, whereby he attracted attention to himself; and as he explained to a neighbour that he himself was a violinist who had come from the far north to hear Paganini, he was taken on to the platform after the concert and there formally introduced. An acquaintance having thus been struck, Lipinski visited Paganini daily and "made music" with him, and even played duets by Kreutzer and Pleyel with him in his concerts, on the 17th and 30th of April, 1818. It is stated that the great Italian there and then proposed that Lipinski should make a prolonged concert-tour throughout Italy with him, a project which the Pole would not accept since he had already made other plans, and had an intense desire to see his family once more.

Towards the close of the year 1818, Lipinski started on his return journey. Arrived in Triest, he learnt that there dwelt a certain Dr. Mazzurana, whilom pupil of Tartini, whom he sought out for the purpose of acquiring something of importance as to Tartini's method. Mazzurana, who at that time was upwards of ninety years of age, but nevertheless a sturdy old man, declared himself too old to play the violin again. He suggested, however, that Lipinski should play a Tartini sonata before him and that he would then be able to give him some hints and say if his style was in any way similar to that of Tartini. Lipinski played, and the old man promptly replied that he had not reminded him in the remotest degree of Tartini: but that he would attempt to explain the matter to him thoroughly. Thereupon he took from a cupboard a volume of Tartini's sonatas having letter-press under the music, which Lipinski was ordered to read in a loud tone and with all possible expression. Next he had again to play the sonata, repeating it until at last he drew forth some applause from the old man. In later years Lipinski used to relate that ever after that date it was his endeavour in his violin playing thoroughly to grasp the poetic side and to express it. That this was strictly true and successful Lipinski's

manner of rendering Beethoven's compositions amply proves.

Lipinski's circumstances were such that he was not compelled by necessity to work for his living, and so was able more or less to do what pleased him. In 1821 he travelled in Germany, in 1825 in Russia, everywhere meeting with a rich harvest of applause. In 1829 he met Paganini once more, this time in Warsaw. But now the circumstances were changed since the two artists had announced concerts simultaneously, and Lipinski and Paganini, "The Devil's Artist," were for the moment rivals. As in the old days of Handel and Buononcini, of Faustina and Cuzzoni, of Gluck and Picinni, so it was with Paganini and Lipinski. Rival factions were founded: "Hie Paganini," "Hie Lipinski" were the battle cries in this comedy. When Paganini was asked whom he regarded as the greatest violinist, he replied, the "*second* greatest is certainly Lipinski," a naïve manner of stating that he himself was the first.

From 1835 to 1839 Lipinski was travelling in Germany, England and France, Austria and again Russia. While in England he appeared (April 25th, 1836) at a Philharmonic Concert and played his own military concerto. Three years later he became "Concert-meister" at the Royal Opera in Dresden, where he remained for many years, fully occupied with his court duties and with the leading of a string quartet which he founded and to which he devoted a good deal of attention. He himself was accounted a veritable master in the performance of chamber-music, and his name will never be forgotten by those fortunate enough to hear him lead a Beethoven or Haydn Quartet. His solo playing was astonishing for the ease with which he overcame all technical difficulties, as well as for the power and beauty of his tone, the nobility of his reading and his deep and warm expression.

At the beginning of 1861 he was pensioned and retired to his estate, Urlow near Lemberg, where he died on December 16th, 1861. He wrote quantities of

violin music, including concertos, variations, fastasias; but all of these, with the possible exception of his once extremely popular military concerto, are now forgotten.

XXXIII.—HUBERT LEONARD.

THIS distinguished Belgian master was once well-know in the concert rooms of Germany and elsewhere where he made frequent and always welcome appearances. But notwithstanding his skill as a soloist, he is probably better known as the teacher of a number of excellent violinists than as a virtuoso.

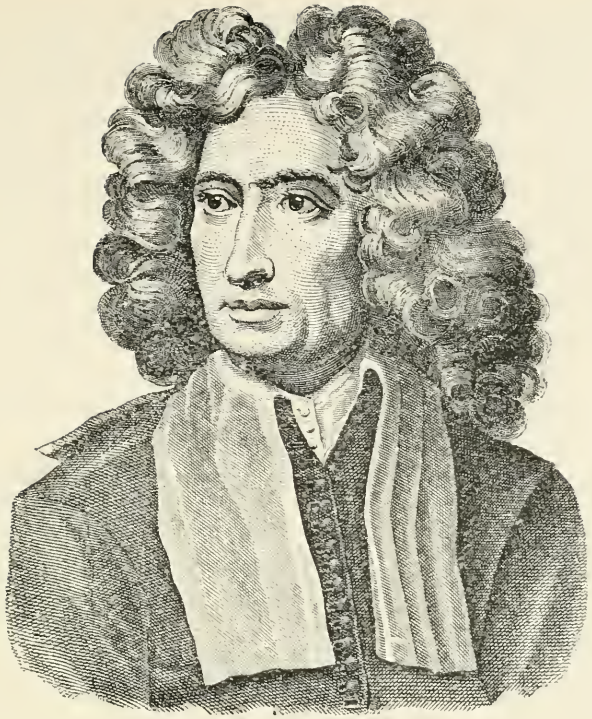
Léonard was born at Bellaire, near Liége, on the 7th of April, 1819. He was a notable exception to the commonplace "wonder child," who has learnt the violin before he can walk; and it was not until he was nine years of age that he received his first instruction upon the instrument with which he was destined in after life

to give so much pleasure and profit to others. His first teacher was a violinist named Rouma, whose doings I have been unable to find chronicled in any biographical dictionary of musicians; nevertheless, he seems to have been a credit to his kind and is said to have looked after his pupils as a father looks after his children. Until he had attained, or rather, left behind him his sixteenth year, Léonard does not seem to have shown any special gifts, nor does it appear that he was born under the influence of any particularly lucky star. But at this period of his existence, the wife of a wealthy merchant in Brussels began to interest herself in him and even gave him the necessary means to proceed to Paris. Arrived there he entered (in 1836) the famous Conservatoire where Habeneck was his teacher. During his student life in the French Capital he was successively violinist at the Opéra Comique, and at the Grand Opéra as well as the Théâtre des Variétès. Although he quitted the Conservatoire in 1839 he remained in Paris until 1844, when he travelled first to Liége and subsequently to Leipzig, where Mendelssohn treated him with kindness and gave him much good advice, which led him to apply himself to musical composition. On the 4th of April, 1844, it appears that Léonard played at a concert in the Leipzig Theatre and created there an enormous and deep impression by the beauty of his tone and his generally musical performance of a set of variations from his own pen on a theme of Haydn's, "Gott erhalte Franz den Kaiser."

He repeated his success at Bonn where he played at the festival held to unveil the statue to Beethoven. In 1846 he played in Dresden, Berlin and other capitals, and in the following years he travelled in Sweden, giving two concerts *en route* at Hamburg, of his own compositions. In 1848 he was in Vienna, but the political state of the city at that time prevented him from meeting with any pronounced success, public attention being entirely devoted to far more serious matters than art. He then returned to Brussels, where he was appointed to the post

in the Conservatorium which De Beriot had filled. This post he continued to occupy until his death in 1890; but he nevertheless made frequent journeys with his wife, the singer, Mlle. De Mendi, into other countries for the purpose of giving concerts.

Among Léonard's compositions are a number of violin concertos, studies for the violin, eleven fantasias, two elegies, and heaps of operatic fantasias and salon pieces, many of which he wrote in conjunction with the pianist, Joseph Gregoire; duets for violin and violoncello with Servais, etc., etc.



XXXIV.—ARCANGELO CORELLI.

CORELLI was born at Fusignano near Imola, in February, 1653. In the latter part of the seventeenth century he aroused great sensation among all sorts and conditions of men in his native land by his beautiful performances, especially in churches, of his own splendid sonatas. Even before the century was at an end he was almost universally known as the "Prince of all artists"; "Orpheus of the Violin"; "The first of all violinists," etc. As a matter of fact he really was an epoch-making musician, and both by his power of mind and his great virtuosity (in the best sense of the term), he opened up new paths for the violinist which were quite undreamt of before. The histories of music

describe him as "the freer of instrumental music from the bonds of the contrapuntists"; as "the founder of scholastic violin playing," and as one of those who were chiefly instrumental in assisting the development of musical art. It is certain that one of the very greatest of all composers, J. S. Bach, took a number of Corelli's works as patterns for his own, or rather, he took Corelli's pattern as a model upon which to work out his own ideas. The sonatas and concertos of the famous old Italian composer were regarded for two hundred years and are even now sometimes regarded as classical masterpieces. (Surely there can be no doubt, considering the age at which these works were composed and the life and vigour that still exist in them, that they have every right to be regarded as veritable masterpieces, and worthy to rank with the best of their kind). Ferdinand David published an edition of them with marks for bowing and fingering which is not only in use in all of the best schools abroad, but many excerpts from it are also repeatedly heard in continental concert rooms.

As a teacher, too, Corelli was among the best, and he numbers in the list of his pupils some of the greatest of violinists, such, for example, as Geminiani, Locatelli and Somis. These, again, have taught others, and it is said that even now the school (or system) of Corelli is not extinct.

His principal teachers were Bassani (violin), and Matteo Simonelli (composition), a chamber-singer to the Pope. Very early in life Corelli surpassed his teachers in instrumental music, and after a lengthy tour to Paris and through some parts of Germany, his reputation grew, flying on the wings of fame over Europe. In 1681 he came under the protection of Max Emanuel of Bavaria, the friend to France, who kept him in Munich as the greatest art-hero of the time; but in the same year Corelli returned to Italy, and in Rome found another patron in the person of the art-loving and wealthy Cardinal Ottoboni who became devoted to him and made him leader of his private "chapel." While occupying this

post Corelli felt drawn towards composition, and there appeared *XII. Sonate de chiesa per due Violine e Basso, accompagnate del Organo* at Rome in 1685. These sonatas created a wonderful impression when played in the churches, and as their composer frequently performed them in person the eyes of Rome were upon him and he became a popular hero. For some years he continued to live in Rome, where he was made much of, not only by the people but also by the noblest rank of society, with whose assistance and under the protection of Ottoboni he founded a musical academy which met regularly at the Cardinal's palace and was led by many young maëstri. Corelli repeatedly visited other Italian Courts, and in 1708 he was at Naples, whither he had gone to play before the king, but owing to some cause or other he imagined he had failed to please and returned immediately to Rome. There his momentary troubles were by no means at an end, for a mediocre performer named Valentine was at the time popular in Rome, and Corelli was temporarily thrown into the shade. This shade, however, soon gave way before even more brilliant sunshine.

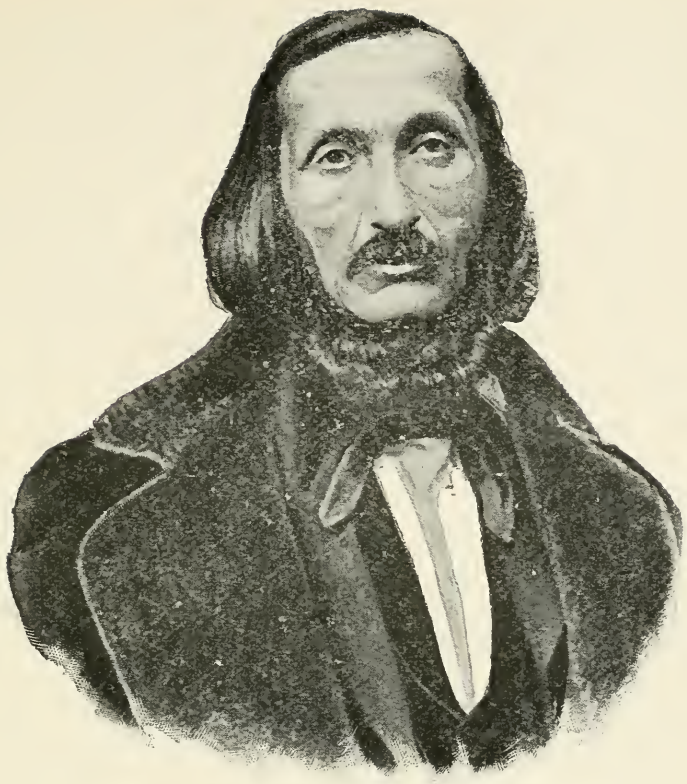
Corelli's one hobby apart from his violin was the collection of pictures which he made under the guidance of his friends, the painters Maratti and Cignani.

Though the collection must have cost a large sum of money, it was found after Corelli's decease that he only possessed a fortune of 114,000 marks (£5,700 in our money). His pictures and money were left in his will to Ottoboni, who—and to his credit be it said—was manly enough to decline the money, which he presented to Corelli's poor relations; the pictures, however, he accepted. Corelli died at Rome 18th January, 1713.

As to Corelli's burial-place accounts vary very much. Some say he was buried in the "Rotunde" of the Pantheon at Rome: others in the church of San Lorenzo at Damaso. A bust, intended for his grave-stone, was once in the Capitol Museum at Rome.

In addition to the twelve Sonatas already mentioned,

Corelli wrote twelve Sonatas for violin, violoncello and cymbal (Rome, 1685); twelve Sonatas for violin, violoncello and bass lute (Bologna, 1690); twelve sonatas for violin, violoncello and cymbal (Bologna, 1694); and twelve for the same instruments published in Rome in 1700. This last work has been published and republished in hundreds of editions. Corelli also wrote a number of *Concerti grossi con due violini e violoncello di concertino obligati e due altri violini, viola e Basso di concerto grosso ad arbitrio, che si potranno radoppiare* (Rome, 1712).



XXXV.—HEINRICH WILHELM ERNST.

VIOLINISTS will be interested to learn what the critics have to say of Ernst—a virtuoso in every sense by nature. In Mendel's *Lexikon* it is stated that Ernst "was one of the most admirable and famous virtuosi of the immediate past, who by reason of his beautiful, noble tone and soulful performance has remained unsurpassed to this day. His playing was extraordinarily finished and his technique unfailing, while his style was so elegant and refined that no one could doubt the depth of the mind which originated it. For the same reasons his compositions, which rank

among the best of virtuoso music and are therefore of extreme difficulty, are always pleasant to hear and grateful to play; such pieces as the 'Otello' fantasia, the 'Elégie,' and the 'Carnival of Venice,' are still very popular."

On the other hand von Wasielewski, in effect, says that Ernst was to some extent an imitator of Paganini, whom he followed about from country to country in the hope of profiting by the Italian's peculiarities of performance. A fruit of the great influence of Paganini is the "Carnival of Venice," that piquant burlesque, in which all possible artistic fireworks are fired at the same time. The piece, which is designed only for effect, is founded chiefly upon reminiscences of Paganini's method, and so the Italian was correct when he said *à propos* of Ernst's work, *Il faut se méfiez de vous*. But Ernst by no means remained in the "Carnival of Venice" region; he was quite capable of receiving the noblest impressions even if they did not sink deeply into his nature. His fluent playing, highly coloured and sympathetic as it was, proved that he possessed a lively temperament which, however, showed itself spasmodically rather than in one even-flowing stream. His disposition was "uneven," if one may use such an expression, and this explains his unequal performances, which were, however, quite as often dissatisfying as attractive, since he was prone more or less to err in his technique and his intonation was not invariably above suspicion. That Ernst was a veritable hero in the world of virtuosi is proved by his compositions, some of which, while free from commonplaces, have quite *spirituelle* moments, and they all display the many-sidedness of the violin. Nevertheless they have no positive worth as musical compositions. And the reason for this lies probably in the fact that the composer as a virtuoso was chiefly a seeker after effects, for his attempts at music of a high class and his own rendering of classical master-pieces were by no means as successful as they might have been. In certain circumstances he did not hesitate when seeking a super-

ficial effect to add arbitrary variations (especially in chamber music) of his own to the composer's text.

This judgment will probably be found to be on the whole the correct one, though one must demur to some of the remarks as to Ernst's compositions. The F sharp minor Concerto is not only a splendid work for the violin which affords the virtuoso ample opportunity for exhibiting his skill, but is also genuinely inspired, and it probably owes its fate in being consigned to comparative oblivion to its enormous technical difficulties. Ernst by his compositions proves himself to have been more than any other the violinist who combined the technical difficulties of the French School of Paganini with the great tone of the German (and especially of the Spohr) school.

Ernst was born 6th May, 1814, at Brünn, and after learning a little at home, entered the Vienna Conservatorium, where among other masters he had Seyfried to teach him composition, and Böhm and Mayseder were his violin masters. In 1830 he made his first tour through Munich and Paris where he came under De Beriot's influence. Still travelling, he first appeared in London in the Hanover Square Rooms in 1843, but repeated his visit frequently; in fact he was a traveller his whole life, and never it is said, occupied a fixed appointment. In 1857 he was attacked by an illness which gradually grew worse until it became incurable; he also gradually lost the desire for violin playing, and after intense bodily and mental suffering he died at Nice, October 8th, 1865.

XXXVI.—JACQUES PIERRE JOSEPH RODE.

RODE, like Viotti, Kreutzer and Spohr, is rightly enough to be numbered among the great classicists of violin playing. He was Viotti's most highly gifted and, in a sense, his best pupil, of whose style and method he was one of the chief exponents. For a long series of years his success was very great, and a number of his compositions are of permanent value. It speaks volumes for his ability as a soloist that Beethoven, who heard him play in Vienna, wrote the famous violin romance in F, op. 50, for him. (It is worthy of note that neither the original manuscript nor Nottebohm's Thematic Catalogue mentions Rode's name in connection with this romance).

Born at Bordeaux on February 16th, 1774, Rode was from his eighth to his fourteenth year a pupil of the elder Fauvel; and in 1788 he went to Paris where he enjoyed the distinction of being Viotti's pupil for two years.

In 1790 he made a brilliant first appearance at the Théâtre Monsieur with Viotti's thirteenth violin-concerto, and shortly afterwards received a post among the second violins at the not altogether fortunate Théâtre Feydeau, and was frequently heard in concerts as a soloist. In 1794 he began a series of concert-tours, visiting Holland, Berlin and Hamburg. From the latter city he was driven to England by a violent storm as he was sailing towards his home, but in London he made no deep impression and returned once more to Paris where he was appointed principal professor of the violin at the newly-founded Conservatoire. He did not continue to occupy this position long, however, but tried his fortune in a Spanish tour, returning again to Paris in 1800, when Napoleon Buonaparte installed him as a solo-violinist in his private band. At this period he compelled the admiration of all Paris by the very charm of his playing; his interpretation of his own A minor Concerto (No. 7) created an impression "bordering on the marvellous" said a contemporary critic.

Notwithstanding this, however, he started on a tour again in 1803, travelling with Boïeldieu, the opera composer, to St. Petersburg, and taking the chief North German towns *en route*. After his first appearance in Leipzig, the *Allgemeine Musikalische Zeitung* said of his performance, that the real depth of his tone with its marvellous modifications and the nobility of his taste were quite incomparable. The same journal, speaking of his performance in Berlin, remarked that "the art of his playing exceeded all expectations. All who have heard his illustrious teacher, Viotti, declare emphatically and with one accord that he, and he only, has completely reproduced his individuality of style, and that Rode plays with even greater feeling and expression."

In St. Petersburg his playing aroused the greatest

sensation. The Tsar Alexander nominated him "solo-violinist in the Imperial orchestra" and awarded him 5,000 silver roubles annuity. The five years of hard labour passed by Rode in the Russian capital, however, are declared to have exercised a deleterious influence over his playing.

That on his reappearance in Paris in 1809 his performances attracted less attention than formerly, is to be attributed perhaps rather to the unfaithfulness of the French than to his falling away, since during his absence several younger men—Lafont, for example—had been heard to great advantage there. Moreover, the piece he selected for his first appearance after his prolonged absence—a concerto composed in St. Petersburg—seems to have been coldly received.

This cool reception struck so deeply into the heart of Rode that he determined never more to play publicly in Paris, a determination which he ultimately abandoned.

Between the years 1811—1814 he travelled a good deal in Switzerland, Germany and Austria. In Vienna Spohr heard him and wrote of him as follows: "I awaited the beginning of Rode's performance in an almost feverish state of mind, since ten years before (in 1803 at Brunswick) it seemed to us to be the highest ideal. Yet after the first solo it struck me that during this period of time his playing had deteriorated. I found it cold and full of mannerism; I missed the former boldness in conquering the greatest difficulties, and I felt especially dissatisfied with his rendering of *cantabile* passages. His performance of the E major variations satisfied me completely that his technical accomplishment was not as perfect as before; since not only had he simplified many of the more difficult passages, but he also played the simpler passages with less grace and security. The public, too, seemed dissatisfied—at any rate he never succeeded in warming them to enthusiasm."

Spohr at that time was under the impression that he and Rode were rivals, that, in fact, the latter was his one serious rival, for he wrote in his deliciously

naïve "Autobiography" about his first appearance in Vienna: "I felt my heart beat as we drove over the Danube bridge, and I thought of my impending *début*. My nervousness, too, was augmented by the idea of having to compete against the greatest violinist of the age, for I had learnt in Prague that Rode had just returned from Russia and was expected in Vienna. I thought livelily enough of the overpowering impression which Rode's playing had made upon me in Brunswick ten years before, and how for years I must work to make his method and style my own," etc. "I was very anxious, then, to be heard in Vienna *before* Rode arrived, and I hastened with all speed to give my concert."

Spohr later quotes the *Musikalische Zeitung* in regard to Rode's concert in Vienna, for in his "Autobiography" appears a notice that he did the distinguished master an injury. He says: "These plentiful opportunities for hearing Rode made me quite certain that the latter was no longer the marvellous player he once was. Through constantly repeating the same compositions a mannerism had crept in gradually which bordered on the caricature. I was shamefaced enough to point this out by asking him if he no longer recollected how he used to play those works ten years before. Aye! my impertinence went so far that I laid his G major variations before him and said I would play them as he used to play them ten years previously, and as I had often heard him play them. At the close of my performance the audience burst into loud applause, and Rode, too, was compelled by circumstances to call out 'Bravo!' Yet it was obvious to all that he was sorely wounded by my indelicacy."

Through such occurrences Rode became even less safe in his performances and very rarely appeared in public. For some time he lived in Berlin where he married. From Berlin he returned to Bordeaux in the neighbourhood of which he owned a country house, "Château Bourbon."

Although already ageing, he allowed himself in 1828 to be drawn to Paris to play in public, but there he met

with a decided fiasco, and this blow (which, be it said, he had drawn upon himself by forgetting the right hour at which to abandon all thoughts of public performances) brought his end perceptibly nearer.

He died after a long illness on the 25th of November, 1840, at his above mentioned country seat.

A few violinists subsequently known to fame, such as Josef Böhm and Eduard Rietz, were pupils of Rode.

Rode left behind him an enormous mass of compositions, including no less than thirteen violin concertos (of which the seventh in A minor is perhaps the best as well as the best known); four string quartets; eight sonatas for string quartet; two dozen caprices, twelve studies, duets, variations with orchestral accompaniment, those in G being at one time a great favourite of violinists; a fantasia with orchestra and much more. Although these are not in accordance with the taste of the present day, yet they are magnificent material for study. He who can play the four and twenty caprices faultlessly, is, so far as technique is concerned, already an excellent violinist.

XXXVII.—FLORIAN ZAJIC.

FLORIAN ZAJIC, one of the numerous clever and well-cultured violinists of the present time, belongs to that body of artists who by virtue of hard work and application have raised themselves into a lofty position from the most unfavourable and unpromising beginnings. Born in the little Bohemian town of Unhoscht on the 4th May, 1853, Zajic shewed great natural aptitude for music in his youngest years; but his parents' very poor circumstances compelled them to hope for nothing better for their son than the humdrum career of a commonplace provincial musician. From this, however, Zajic was saved by the intervention of a

Mason who sent him to Moritz Mildner in Prague. There he entered the Conservatorium where he remained during eight years under exceptionally prosperous conditions, Mildner being his first teacher; subsequently he entered Bennewitz's class.

After a thorough training he was appointed Concertmeister at the Augsburg Theatre, but remained there only a short time, Franz Abt inviting him to enter the orchestra at Brunswick and Vincenz Lachner simultaneously offering him a post at Mannheim. After some little thought Zajic determined to accept the latter invitation and consequently he became leader of the orchestra at the Royal Theatre. At the same time he gave music lessons and officiated as solo violinist in the subscription concerts.

Among his Mannheim pupils was the daughter of the former minister and Privy Councillor, President Lamey. Master and pupil soon found other interests, however, than violin playing and fell in love with each other. Full of determination to conquer all the obvious obstacles which lay in the course of his love, Zajic worked and studied with astounding diligence, and next sought the public suffrages as a virtuoso with emphatic success. In Strassburg his appearance was the crowning point of his career, since through his brilliant performance there he received and accepted the offer of principal professor of the violin at the Conservatorium as the successor of Lotto.

During the vacations Zajic travelled and achieved triumphs in nearly all the principal towns of Germany.

In 1885 he obtained for the sum of £800 sterling, Ferdinand David's violin, which probably came from Tarisio's famous collection, and which David had purchased in 1861 for six thousand francs (£240). It is one of the most beautiful specimens of the work of Joseph Guarnerius which still exists.

After having made his mark by repeated successful appearances in the chief towns of Germany, Zajic went to Paris to play in one of Pasdeloup's *Concerts populaires*

as solo violinist. The enormous difficulties which the founder of these concerts had to overcome when he permitted German musicians to appear, are well-known. And so when Zajic appeared he found preparations had been made to disturb his performance, and an ill-mannered *claque* left little undone to shew him their hatred. As soon as he appeared upon the platform of the *Cirque d'Hiver* he was received by the well-disposed portion of the large audience with loud applause, and by the ruffians with cat-calls and whistling. Zajic (like Bülow on many occasions) remained where he was, the disturbers of the peace ultimately being forcibly removed from the room. Then came Zajic's opportunity, and he played a concerto by Vieuxtemps so beautifully that the whole house shook with the thunders of applause at its close. A fortnight later (on Good Friday) Pasdeloup invited him to appear again, and he was then hailed as the hero of the day.

In Leipzig, where the ultra-Conservatives are not entirely above prejudice, his performance of Bach's Chaconne and Bruch's G minor Concerto was received with warmest praise, and his quartet-playing was also eulogised.

After a lengthy sojourn in Hamburg as Concert-meister, Zajic went to Berlin where his name and his fame are firmly established and where he still enjoys a great popularity as a leader of a string quartet.

XXXVIII.—BENNO WALTER.

BENNO WALTER, at the present time leader of the Court orchestra and Professor of the violin at the Conservatorium in Munich, is a diligent worker in the cause of modern art, and especially is he well and widely known as a quartet player.

He was born at Munich on the 17th June, 1847, his father, a very clever and cultured musical amateur, being his earliest teacher. Walter's first music lessons began when he was but four years of age, the violin being then the instrument through which his instruction

was imparted. When only eight years old he was taken on a concert tour which extended to many of the chief towns of southern Germany. Three years later Walter played before the then King of Bavaria who, well pleased with the youth's performance, presented him as a reward for his accomplishments with a beautiful Guarnerius violin.

In 1863 Walter became a member of the Munich Court Orchestra whose leader was his elder brother. On the death of the latter in 1875 he received the post which he has worthily filled ever since. His services to the highest form of his art are all the more remarkable and praiseworthy since he never learnt the secret from a recognised giant. In fact he owes not only his position in the Art World, but his fine style and method entirely to his own unaided efforts, diligence and natural ability.

XXXIX.—LAMBERT JOSEPH MASSART

WAS born at Liège on the 19th of July, 1811, where he received his earliest instruction in the art to which he was destined to become so distinguished an ornament from an enthusiastic amateur named Delavau. When after a very brief space of time the latter discovered an abnormal talent in his pupil and ward, he obtained for him a "Stipendium" or scholarship from the municipal authorities of his native place and from King William of Holland which enabled Massart to proceed to Paris to study the violin. There, it is said, Cherubini positively refused him admittance into the Conservatoire for no reason whatever other than his own fractious temper. However,

Kreutzer undertook the budding virtuoso's musical education and so he lost but little if anything by Cherubini's want of courtesy.

Very soon after the beginning of this study with Kreutzer, Massart had progressed so rapidly and so satisfactorily that his teacher thought him justified in appearing before the public. The success of this *début* however was somewhat marred by Massart's inordinate shyness, a trait of character which led him more or less to abandon the career of a virtuoso for that of a teacher. But so successful was he in this latter capacity that in 1843 he was appointed professor of the violin at the Paris Conservatoire—the director of which, as has been said —refused him admission as a pupil years before. There his classes were the centre of attraction for the majority of subsequently distinguished violinists, among whom may be mentioned Lotto, Wieniawski, Teresina Tua. His method of teaching combined "energy, the greatest care, exactness and thoroughness," and he never permitted a pupil to quit an exercise until he was able to render it with all these qualities. Thus he was to a certain extent an ideal teacher.

Massart is said to have been an excellent quartet player and often he gave delightful Chamber Concerts in conjunction with his wife, who was an admirable pianist. Massart died at Paris, on February 13th, 1892. (It would be interesting to learn whence he derived his very English-looking Christian names).

XL.—CHARLES AUGUST DE BERIOT.

AS a virtuoso and as a composer for the violin de Beriot holds a position in the history of music which is of considerable importance; and as a teacher of violinists, the fact that he was Vieuxtemps's master is sufficient guarantee that his name and the fame of his great influence will not be soon forgotten. In his method of handling his instrument he belonged to the modern school; in fact, Mr. Paul David goes so far as to state that de Beriot was "the founder of the modern Franco-Belgian school as distinguished from the classical Paris school." De Beriot's technique was smooth and perfect in every way, while his tone, which was not great, was nevertheless beautiful, even noble, and his intonation absolutely faultless.

Born of noble parents at Louvain on February 20th, 1802, he received what little instruction he had from a violinist named Robrex, a pupil of Viotti, and from a local professor named Tiby, who became his guardian after his parents' death. He was also intimate with a philosopher named Jacotot, who exercised no little influence upon him. In 1821 he went to the Paris Conservatoire to study under Viotti, Baillot and Lafont, but he soon quitted this institution on finding that his own individuality would be lost if he continued with so pedantic a teacher as Lafont. He then studied privately with Baillot, but for a brief period. His first concert tour brought him to England, where he met with most extraordinary success, and at each subsequent visit to these shores he added to his fame. On his return abroad, the King of the Netherlands appointed him "Chamber virtuoso" to which he added a pension of 2,000 gulden; but on the breaking out of the revolution in 1830, de Beriot lost not only his post, but also his pension. He then took to travelling again and played with brilliant success in Germany, Italy, France and England. In or about 1832 he married Malibran, the famous singer, and with her he made prolonged tours over almost the whole of Europe. It has been said that de Beriot owed a great deal of the beauty of his style to the effect produced upon him by his wife's singing, for he strove to imitate her.

After Baillot was pensioned, de Beriot was offered and accepted his post as professor in the Paris Conservatoire, but this he held only a short time, for he exchanged it for a similar post at Brussels. While there he had the misfortune to lose his eyesight, and paralysis of the left arm having also made its appearance, he was henceforth compelled to give up all idea of performing.

But bearing his misfortunes with stoical fortitude, he devoted his time to composition, and with the late G. A. Osborne, he produced a number of works which used to be well-known to every violinist. His concertos,

variations, fantasias, etc., are piquant and effective of course, and they one and all have the good quality of being grateful to the performer: they are much in use at home and abroad for teaching purposes. Unfortunately they have to give way in the concert-room to modern works of vastly inferior calibre which happen to suite the vitiated taste of so many latter-day concert-goers.

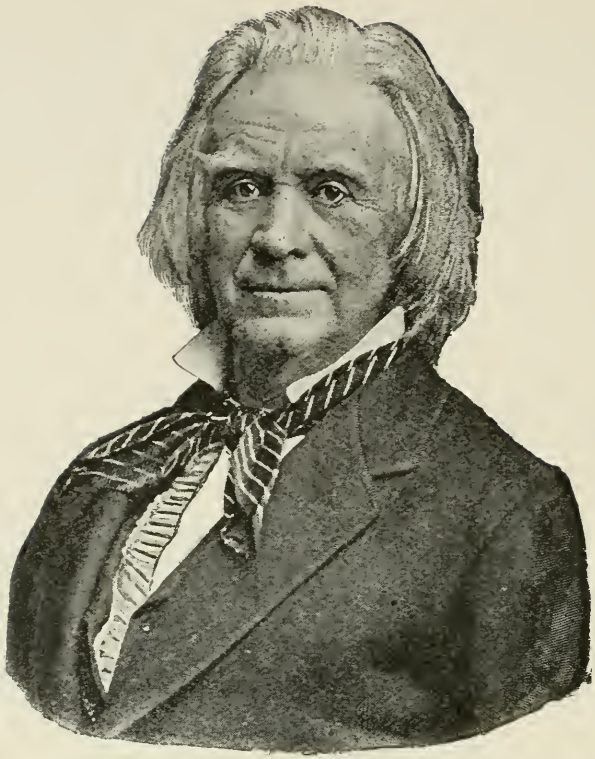
De Beriot died at Brussels on the 8th of April, 1870. He possessed two splendid Maggini violins (which are said to be now in the possession of the Prince of Chimay) one of which he picked up for fifteen francs in an old shop in Paris! But he was himself an amateur violin maker of more than ordinary accomplishment, and a copy of a Maggini which he made is very highly spoken of, though its present whereabouts is not stated.

It is hard to understand from the generality of Magginis that one sees, that such instruments would have suited the style of de Beriot, in that their tone is usually somewhat nasal. But there are in existence Magginis (*e.g.*, that in the possession of Concertmeister Singer) which have a tone that is hardly if at all inferior to that of the finest Strad.

To the above account may be added a few notes. It is said that all de Beriot learned from Jacotot may be summed up in the platitudes, "Perseverance triumphs over all obstacles;" and "we are not willing to do all that we are able to do." These self-evident truths de Beriot (who was of a contemplative turn of mind), turned to his own account with great profit. He was never a pupil (in the ordinary sense of the term) of Viotti, for it was the latter who said "You have a fine style! give yourself up to the business of perfecting it! hear all men of talent; profit by everything, and imitate nothing." This de Beriot thought implied that he should not have a master, but should work out his own salvation.

De Beriot played at a Philharmonic Concert in London in 1826, and subsequently appeared at several

of the provincial festivals including that at Norwich. It is related that at a concert in which he was playing in London, a hearer, wishing to be certain that a gentleman whom he saw was de Beriot, asked his neighbour, who replied in broken English (for he was a Frenchman), " Sare, you may be sure dat dere is *bot von* de Ber-r-r-riot ! "



XLI.—OLE BULL.

OLE BORNEMANN BULL was, as it were, the most highly developed fruit of the Norwegian passion for violin playing.

The Norseman's wild strength was as visible in his playing as in his adventures. And it is only from such points that he can be rightly judged, for it is quite certain that those were wrong who, regarding him from the purely academic point of view, wrote him down a charlatan. He brought himself to the high pitch of virtuosity which was his entirely by his own unaided efforts, and as a natural consequence school-rules mattered naught to him, his one, or rather his main, idea being to possess a prodigious technique. This,

while characteristic of the strength of his mind, was all very well in theory, but at first it worked adversely for Bull, who, when he visited Spohr in 1829, with a view to becoming his pupil, was received in a most cold manner by the famous violinist. Spohr, in fact, practically declined to have anything to do with him.

Some five years after this interview, Spohr wrote thus of Bull: "His wonderful playing and the sureness of his left hand are worthy of the highest admiration, but, unfortunately, like Paganini, he sacrifices what is artistic to something that is not quite suitable to the noble instrument. His tone, too, is bad, and since he prefers a bridge that is quite plain, he can use the A and D strings only in the lower positions, and even then pianissimo. This renders his playing (when he does not let himself loose with some of his own pieces) monotonous in the extreme. We noticed this particularly in two Mozart quartets he played at my house. Otherwise he plays with a good deal of feeling, but without refined taste."

More than Spohr did Paganini draw the young autodidactically educated artist after him, and for this reason the latter went from Cassel to Paris to hear the famous Italian and to make some of his artifices his own. In this he succeeded as is well know, for his virtuosity excited the greatest interest wherever he appeared. He had an extremely brilliant technique, and at the same time he could bring tears to his hearers' eyes by the beauty of his cantilena. He saw his way to produce the good effects he sought with the aid of a plainly cut bridge, and he made use of it, and he also used an uncommonly long and heavy bow.

Ole Bull was born on the 5th of February, 1810, at Bergen; he is said to have been the eldest of a family of ten, the rest of whom were daughters. In his father's house a great deal of music was performed, and his "Uncle Jens" was the means of introducing him to many a beautiful quartet. The infant Ole used often to creep out of his bed at night and listen, from behind

a piece of furniture where he had hidden himself, to the music that was being played. Later on he was allowed to come down and hear the music, and in this way the quartets of Kummer, Haydn, Mozart and Beethoven were firmly fixed in his ears before he had sufficient understanding to comprehend their purport. When he was five years old "Uncle Jens" presented him with a violin, "yellow as a lemon," and on this instrument, Ole, to the great surprise of his family, quickly learnt to play. But his father soon found it necessary to administer a little corporal punishment because the youth neglected his school work for his beloved violin! One of the most frequent visitors at the soirée in the paternal mansion was a rich Dane named Paulsen, who was a very good amateur violinist. Through his kindness Ole was able to obtain something like adequate instruction; Paulsen was somewhat addicted to the use of intoxicants, and at times he was quite unable to take part in the performances. At such times the services of the youthful Ole were called into requisition, and so it came about that he was daily living in a closer atmosphere of violin playing.

When he was nine years old he played first violin in the band of a small amateur theatre in which his father took a deep interest. But it was first in 1822 that he took some lessons from a violinist named Lundholm, who had wandered from Sweden, and who had been a pupil of Baillot.

Ole's father wished his son to become a clergyman, and with the intention of taking orders the lad was sent to the "High School" at Christiania; but before leaving home he had been compelled to promise his father that he would play the violin only in the intervals between his school work, and not allow his music to interfere with his general education. Good promises and good resolutions, however, are not always kept, nor were they in this particular instance, for Ole's school friends made him play to them on every possible opportunity. A number of "biographers" of Ole Bull have

declared that he went to a university and graduated there; but in the biography published a few years ago by his widow, and which therefore may be taken to be more authentic than the lucubrations of irresponsible scribblers, it is distinctly stated that his school career was quite unsuccessful so far as degrees are concerned, and that Ole became for a short time musical director of a "Philharmonic-Dramatic" Society in Christiania.

In May, 1829, he went to Cassel. Spohr, who was on the point of starting for Nordhausen where there was a musical festival at which his services were required, told Bull to follow him thither for then he would have an opportunity of hearing him play, This Ole did, but after hearing a quartet played by Spohr, Maurer, Wiele and Müller, he saw at once that his own capabilities were worth nothing and so he returned in a more or less despondent condition to his home. His way took him to the town where he led the theatre orchestra; he was recognised, uproariously cheered, and compelled to direct a performance, and once more he fell under the influence of the "demon of music."

In 1831 he went to Paris to perfect himself in his art, as well as to hear Paganini; and many stories of his adventures in the French capital are told. His widow relates how he once stayed in a house in which lived the notorious Vidocq who took him to a gambling saloon and prevailed upon him to venture five francs, which Ole did, and thereby won 800 francs.

Another story goes that in Paris he had everything he possessed, including his violin, stolen from him, and that so overcome was he that he attempted to drown himself in the Seine. He was saved, however, and temporarily adopted by a rich and sympathetic lady who kept him free from care and gave him a Guarneri violin.

According to the biography of his widow, Bull met his first wife, Alexandrine Felicie Villeminot, in 1831 in her grandmother's house, the latter having nursed him through a long and serious illness.

In this year he heard Paganini for the first time, and as has been said already, he made every effort to make Paganini's style his own. He also tried, but in vain, to obtain a post in the orchestra of the Opèra Comique. In 1832 he gave a concert in Paris under the patronage of the Duke of Montebello, and it is said that among those who took part in it were Ernst and Chopin. (It may be mentioned that Bull's name does not occur in Nieck's exhaustive life of Chopin, and as many personages of the most obscure type are named, it is more than probable that this is fiction). After this he made his first extended concert tour through Switzerland and Italy, and a concert that he gave in La Scala at Milan, drew from a section of the press a scathing criticism which in no way daunted him, for he remained there six months bent on improving his play.

He next gave concerts in Bologna, Florence, Rome and Naples, in the last of which towns his violin was again stolen from him, and he was compelled to give an enormous sum for an Amati. In May, 1835, he once more appeared in Paris, and in the following year married there and made the personal acquaintance of Paganini.

He then undertook the second "grand tour" which extended through Germany and Russia to England, where he first appeared in 1836, and where he gave no less than 274 concerts in 16 months, after which he returned with a modest fortune to Norway. But he did not remain long at home, for in 1838 he wandered through Germany to Cassel, where Spohr received him with every mark of friendship, and on to Berlin, where the critics metaphorically cut him to pieces. He also went as far as Hungary, playing at Vienna *en route*. In Buda-Pest he was lucky enough to purchase a Straduarius violin dated 1687, said to be the only instrument that the famous maker built with ebony and ivory ornaments. Despite its beautiful appearance, the tone of this instrument is said to have been but moderate, but its best qualities were brought out by its new owner. In 1843

Bull made his first expedition to America, an expedition which, besides filling his pockets with gold, was also rich in adventure. He travelled thousands of miles and gave 200 concerts.

In December, 1845, he returned to Europe, met his family in Paris, and gave a number of concerts in various French towns. In 1847 he went to Algiers, thence to Spain, where at the Court of Queen Isabella he was received with many honours and was presented with the Order of Charles III. set in diamonds.

During the February revolution in 1848, Ole Bull was in Paris, and he, with some of his compatriots presented the President Lamartine with a Norwegian flag. But he soon withdrew to Norway where he committed the error of attempting to found a National Theatre at Bergen—an attempt which cost him a large part of his savings. In 1852 he visited America once more and began anew to speculate—a business of which he had no knowledge. He purchased large tracts of land upon which he meant to found a Norwegian Colony, and he thereby lost the great sum of money which he had made by fiddling* with a company which included Mme. Adelina Patti, her sister Amalie, Moritz Strakosch, etc. During this tour when the company were in the neighbourhood of Panama, Bull was yet again visited by the same misfortune that had overtaken him in Paris—the bearer of his baggage disappeared, and with him the baggage and violin which the owner was destined never more to see. He remained behind, however, to seek after his property, and was attacked with yellow fever, and he eventually returned, quite broken down in health, to Philadelphia, only to learn that there was no possible chance of saving a single penny of the money he had invested in his Norwegian Colony. Such a series of misfortunes following rapidly one upon the other would have broken the spirit of most people. But it did not deter Ole Bull from making fresh efforts.

* The German word is "ergeigt," and is most expressive.

In New York he gave a number of concerts at which Vieuxtemps's partisans attacked him very vehemently, but Gordon Bennett, the owner of the *New York Herald*, supported him, and even placed the columns of his journal at Bull's disposal. On this occasion Bull is said to have remarked to Bennett:—"Let them rail at me; I will *play* at them." In 1857 he returned to Norway and placed himself once more at the head of the National Theatre, and summoned Björnstjerne Björnson to his aid as a teacher of the dramatic art. Readers of the famous poet's life know that this theatre never had the rightful success. Ole Bull himself did not long continue to take practical interest in it, for in 1858 he went to Germany, and in 1862 to Paris. Between these years his wife died, it is said, in penury. From 1863 to 1867 he gave concerts in Germany, Poland and Russia, and he took advantage of opportunities which presented themselves of acquiring an Amati as well as a Josef Guarneri violin in Moscow. In November, 1867, he travelled through America, and in the next year made the acquaintance at Madison of the lady who became his second wife in 1870. This marriage took place in Norway, and in the autumn of 1872 Bull returned to America; but in the spring of the following year he went to live in a country house that he had built on the island of Lysö.

He subsequently made a number of concert tours, among others, one in Egypt in 1876, but he gradually withdrew in his old age from European concert rooms, and eventually retired to his country house at Lysö near Bergen, where he died on the 17th August, 1880. Among his numerous compositions the best are the fantasies on Scandinavian themes.

Bull owned a Gaspar da Salo violin that was a perfect masterpiece. The scroll—a beautiful head—is said to have been carved by Benvenuto Cellini. Where is this instrument now?

XLII.—JENO HUBAY*

THIS clever artist is a native of Hungary, a land which has produced many celebrated violinists, as, for example, Joachim, Hauser, Reményi, Ernst, Auer, Singer. Hubay was born at Pesth on the 14th September, 1858. His father, Karl Huber, conductor of the Hungarian National Opera and professor of the violin at the conservatorium in Pesth, was known throughout Hungary as the apostle of Wagnerian music. Under the care of such a father it was but natural that the son's talent should show itself at a very early period; it is, at any rate, a fact that when eleven years old young

* Originally Eugen Huber.

Hubay played at a public concert in his native town a concerto by Viotti, and the Hungarian press was unanimous in singing the praises of the "prodigy." His father, however, was acute enough not to allow his son to proceed to a public career when he should be studying, and when Jenö was thirteen years old he was sent to Berlin to the Hochschule so that he could learn from Joachim; there he remained until he was eighteen, during the whole of which time he enjoyed an annual subvention from the Hungarian state.

When his studies in Berlin were at an end, Hubay received the offer (through Joachim) of the post of leader of the orchestra at Düsseldorf, but he declined it on the score of not wishing to tie himself down at so early an age. He returned to Pesth, where he gave a concert at which Liszt and Wieniawski were present. The latter, who was then professor of the violin at the Brussels Conservatorium, had of course no idea that five years later his place would be occupied by the youth he was then hearing.

In 1878 Hubay went to Paris, where Vieuxtemps, who was then paralysed in his right arm, was living in retirement with his family. One day Hubay visited him with his violin with the intention of obtaining the master's judgment of his ability. Vieuxtemps, who was always being importuned by young violinists, received him somewhat coldly; but no sooner had Hubay begun to play his fourth concerto than Vieuxtemps's manner quite changed, and at the end of the first movement he rose from the piano, embraced Hubay, and summoning his wife into the room, cried, "At length I have found him who is worthy to be my successor!" This verdict was endorsed by the authorities, too, for a few years later the chair in the Brussels Conservatorium, which had been occupied by such men as De Beriot, Vieuxtemps, and Wieniawski, was offered to Hubay, and accepted by him.

From that day a great friendship arose between Hubay and Vieuxtemps, which lasted until the death of the latter in 1880. At the request of the older master, the

younger visited him and was present at his death bed in Algiers; and the very last concerto the former wrote (his seventh), he dedicated to Hubay. By the desire of Vieuxtemps's family, Hubay undertook the executorship of his musical remains, and he not only orchestrated the seventh concerto, but also entirely revised his works and added fingering and bow marks to the posthumous thirty-six grand studies.

After a series of concert-tours in France, England and Belgium (in which he appeared at the Pasdeloup concerts in the French capital with extraordinary success as well as in the Brussels Philharmonic), he took up his position as professor of the violin at the Brussels Conservatorium, where he remained until 1886. During his residence in Brussels he founded, with the help of the great violoncellist, Josef Servais, a string quartet society.

Since 1886 Hubay has been teacher of the violin at the Royal Academy and at the national Conservatorium at Pesth, whither he went under exceptionally advantageous conditions, partly owing to patriotism and partly to Popper's friendship. Since that time Hubay has made repeated tours in Germany, Russia and Italy, and everywhere he has met with the same success, his great tone, perfect technique and real musical feeling having been warmly appreciated.

As a composer, Hubay has written a fair amount and it has been well recognised. A large number of songs, two operas, both of which have been produced, are among the more prominent. The quartet which Hubay now leads in Pesth, and of which Hegyesi was the violoncellist, is reported to have been spoken of by Brahms as the best in existence. It at least enjoys a very high reputation outside the confines of Hungary. It may be added that Hubay plays upon a beautiful Amati violin which was formerly in the possession of Wieniawski, and for which Hubay paid the latter's widow no less than 16,000 francs.

XLIII.—CHARLES PHILIPP LAFONT.

TO the French school founded by Viotti, Rode, Kreutzer, etc., also belongs Lafont. His principal teachers were Kreutzer and Rode; besides brilliant technical virtuosity he possessed a sympathetic tone and much elegance in his method of performance, so that he stood among the foremost of his artistic contemporaries. One of his biographers declares that Paganini alone surpassed him as a violinist, but this phrase has become so hackneyed as to carry little weight now.

Born at Paris, 7th December, 1781, Lafont was taught

the elements of violin-playing by his mother, who subsequently passed him on to the care of her brother, Bertheaume, who took him on a highly successful concert tour in Germany and elsewhere in 1792. On returning to Paris, Lafont studied under Rudolf Kreutzer in the best school, while Navoigille and Berton instructed him in the theory of music. But for a time his violin studies were interrupted when Garet discovered that he had a voice; he then became a singer, in which capacity he appeared at the Feydeau Theatre which Viotti had opened. But ere long he returned to his first love, and studied under Rode. While the revolution lamed art in France, virtuosi took more and more to travel in foreign lands, and among them was Lafont. In Holland he earned a great reputation, and a good deal of gold. Not until 1805 did he return again to Paris, where he met once more with the same great success that had attended him elsewhere. In the following year he began to travel again, visiting in the course of a prolonged tour, Germany, England, the Netherlands, Italy and Russia. While at St. Petersburg he was created Chamber Virtuoso to the Tsar Alexander; he remained in the Russian capital until 1815, when he was again to be found in Paris. Louis XVIII. created him first violinist of the royal chamber musicians, and a short time later, musical accompanist to the Duchesse de Berry. He, however, did not abandon his travels, but with the once popular pianist, Herz, he made one of his most successful tours, which came to a tragic close on the 14th August, 1839, owing to Lafont meeting with a fatal accident through the overturning of his carriage in the south of France.

It is well known that while at Milan in 1816, Lafont challenged Paganini to a contest of violin playing. The contest took place in La Scala, and Lafont was worsted, which Fétis attributed chiefly to the fact that the "duel" took place in Italy, and naturally Italian sympathy was with the Italian violinist, Paganini.

Lafont was, like so many of his predecessors and

contemporaries in the front rank of violinists, a prolific composer, the list of his works containing no less than seven violin concertos and a great mass of variations, rondos, fantasias, etc., as well as quantities of duets for violin and pianoforte, written in conjunction with Herz, Kalkbrenner and others. He also composed upwards of two hundred songs and romances and two operas, all of which are now completely forgotten.

His violin, a superb Joseph Guarnerius del Gesu, is said to be now in the possession of Adolf Brodsky. It was for a long time one of the gems of the Golding collection in London.

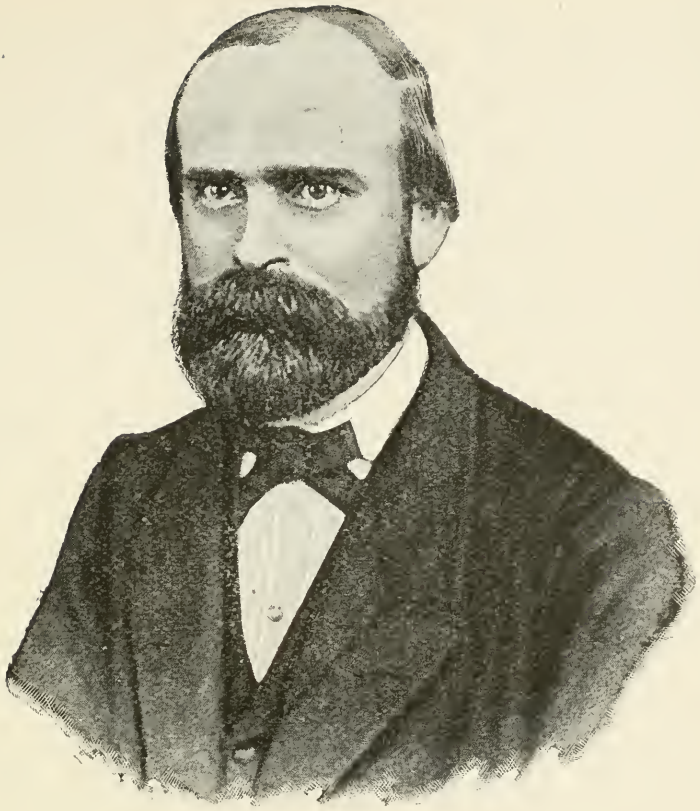
XLIV.—JOHANN CHRISTOPH LAUTERBACH.

BORN on the 24th July, 1832, at Kulmbach in Bavaria, Lauterbach has grown into one of the worthiest of contemporary violinists. After studying at the Gymnasium in Würzburg, and at the same time enjoying the benefit of musical instruction of Bratsch and Fröhlich, he determined to devote himself to a musical career instead of adopting that of science for which he had been destined by his parents, and with this purpose in view he went under De Beriot in 1850 at Brussels. The famous writer, Fétis, who at that time was director of the Brussels Conservatorium, taught Lauterbach the theory of music. In 1851 the young

violinist gained the gold medal for violin playing at the Conservatorium, and shortly afterwards he deputized for Léonard, the learned professor of the violin. Lauterbach next began to travel, and passing through the Netherlands, Belgium and Germany he came to Munich where in 1853 he was appointed a directing member of the Royal band, and teacher of the violin at the Conservatorium.

In 1860 Lipinski died at Dresden where he had held the post of first Concertmeister of the royal band. Schubert was then promoted to the place thus left vacant, and Lauterbach succeeded Schubert as second leader. In 1873, however, when the latter retired on a pension, Lauterbach was advanced to fill his place, and at the same time he became professor of the violin in the Conservatorium and founded in conjunction with Hüllweck, Göhring and Grützmacher, the string quartet which has long been inseparably connected with his name.

During this time, too, he found an opportunity to travel, and he visited England in 1864, again in 1865, and Paris in 1870. On the 23rd of April of the latter year he played in the Tuileries, and was presented by the Emperor with a gold snuff box set with diamonds. In 1872 he visited Vienna, and in 1875 Copenhagen. In 1889 he retired from his post in Dresden and was succeeded by Henri Petri.



XLV.—RAIMUND DREYSCHOCK.

BORN August 30th, 1820, at Zack in Bohemia, where his father held an official position, Dreyschock was enabled through the generous foresight of his father, an enthusiastic amateur musician, and through his elder brother, Alexander, the distinguished pianist, to ground himself thoroughly in all that is related to the beginnings of a virtuoso's career. When eleven years old Raimund Dreyschock was sent by his father to the Prague Conservatorium where Friedrich Wilhelm Pixis was his special master for violin playing. When he had completed the course there he made a number

of professional tours, after which (in 1845) he went to Leipzig, and appeared in a Gewandhaus concert with such success as to be offered the post of second concert-master in the orchestra (where he sat next David), and teacher of the violin in the Conservatorium. There he worked with immense zeal, and both as a teacher and as a performer his efforts were crowned with success. In the latter capacity he was a most efficient help-meet of David. Dreyschock deemed himself greatly honoured by the invitation to take part in the festival concerts given to celebrate the fiftieth anniversary of the founding of the Prague Conservatorium. In 1851 he married the once well-known singer Elizabeth Nose, who like her husband was highly esteemed in the Leipzig musical world. Dreyschock finally retired from professional life in 1868, and died on February 6th, 1869.

XLVI.—FEDERIGO FIORILLO.

ALTHOUGH, strictly speaking, he belongs to the 18th century, yet Fiorillo may almost be reckoned among composers of a much later date since his principal works only began their long course of popularity after they were adopted by Spohr and Ferdinand David. This is especially true of the thirty-six caprices.

Fiorillo was born in 1753, at Brunswick, where his father, Ignazio, was Court-Chapel-master. It is not known who his teachers were, but Federigo Fiorillo most assuredly owed much to his father's guidance and teaching both of instrumental playing and composition. At thirty years of age he became conductor at Riga, but in 1785 he visited Paris as a virtuoso, and three years later he proceeded to London where he played the viola in Salomon's quartet as well as in the Ancient Concerts. It is not known why he adopted the viola, but it is

probable that the step arose from his inability to obtain anything approaching great success as a violinist. Towards the close of the 18th century he retired to Amsterdam, where it is surmised he died, but neither the date nor place is known.

Fiorillo wrote a large number of compositions, a lengthy list of which is given by Fétis: but the only works by him now known at all are the above-mentioned caprices.

XLVII.—FERDINAND LAUB.

LAUB was recognised generally as a virtuoso of the first rank, and his long course of travel through two hemispheres for concert purposes gave him some sort of a position in the world at large. Masterly bowing, splendid tone and dexterity of the left hand, absolute purity and richness of tone and intonation, refined and sympathetic reading of the works to be played, were some of his attributes. Wheresoever he went and played, there he aroused the greatest enthusiasm.

He was born on the 19th January, 1832, at Prague, where his father, a musician, gave him his earliest

instruction in the art of music. When six years old he already played De Beriot's variations and at the age of nine he made a concert tour in Bohemia. In 1843 Moritz Mildner heard the youth in a concert the latter gave at Prague, and was so struck by his obvious gifts as to undertake the charge of his future education; Laub then became a pupil of the Prague Conservatorium. At this time he received every encouragement from Berlioz and Ernst, and a few years later the Archduke Stephan extended to him his patronage, presented him with an Amati violin and gave him a letter of recommendation to some celebrities in Vienna, whither Laub betook himself in 1847.

There he gave some well attended concerts and later began to travel towards Paris, giving concerts at the principal towns of Southern Germany *en route*. At Paris Berlioz showed him every mark of favour. Laub visited London for the first time in 1851, and two years later he succeeded Joachim in the Music School at Weimar. But it seemed impossible for him to settle down anywhere, for in 1855 he was teacher of the violin at the Stern-Marx Conservatorium in Berlin, in 1856 Concertmeister of the Royal orchestra and Chamber virtuoso. In the winter he established a series of chamber concerts when a number of classical and modern quartets were introduced and made a considerable reputation for the concert-giver.

In 1864 he joined Carlotta Patti, Jaell and the violoncellist Kellermann in a long and lucrative concert-tour through the Netherlands and Southern Germany. In Vienna he remained some little time and then went to Russia, where he became in 1866 first professor of the violin at the Conservatorium and leader of the Musical Society's concerts at Moscow. During his holidays he travelled over the greater part of Europe giving concerts everywhere and always with pronounced success. In 1874 he was compelled by ill-health to resign his posts at Moscow; he then went to Carlsbad to recruit, and planned there a new concert tour, which, however, was

nullified by his death at Gries near Bozen in the Tyrol, on the 17th March, 1875.

Of his compositions that which alone is now heard to any extent is the hackneyed Polonaise which is in the repertoire of every violinist.

XLVIII.—CHARLES GREGOROWITSCH.

THOUGH among the younger of contemporary artists Gregorowitsch has risen in an incredibly short space of time to be a virtuoso *par excellence* who can compare favourably with such masters as Sauret and Sarasate. Indeed, his tone is already superior to that of the latter in quantity, and the smoothness and elegance of his playing are very slightly inferior. He was born 25th October, 1867, at St. Petersburg, and early showed a great inclination for music by attempting to play tunes on a diminutive violin which had been presented to him. His father, a well informed

amateur musician, recognised the boy's talent and began his education himself; he next sent him to Moscow where under Beserkirskij and later under Wieniawski, he studied until his fifteenth year. When the latter master heard the boy for the first time he was so struck by his enormous promise as to offer to take him for his pupil gratis. Gregorowitsch was his last pupil.

From Moscow the boy went to Vienna to pursue his studies under Dont; and later he went to Berlin to learn from Joachim, so that he has had the advantage of the very best teaching procurable.

His professional tours have led him already over the whole of Europe including England, and in St. Petersburg and Gatschina he was especially welcomed by the late Tsar. In Lisbon he was "decorated" by the king.

At the present time the young artist lives in Berlin where in the last few years he has frequently appeared in the Philharmonic and other of the best concerts with unvarying and unfailing success.

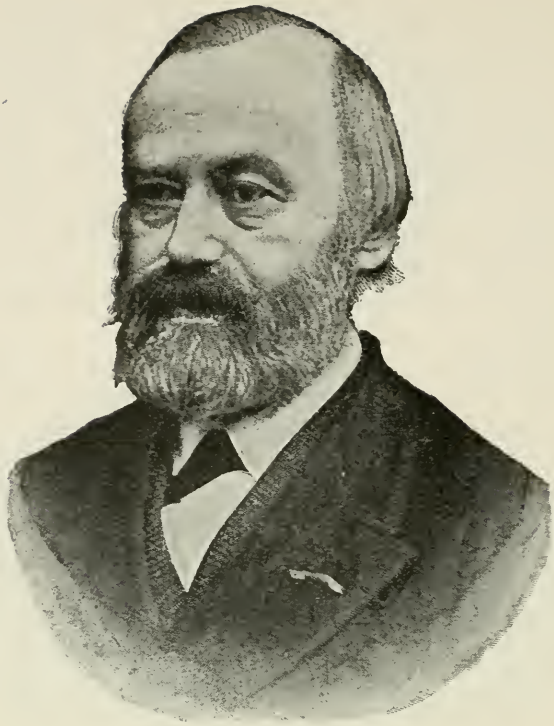
XLIX.—HUGO HEERMANN.

THIS eminent violinist enjoys a great reputation for his rendering of the classical as well as the modern masters; his technique is superb, his tone pure and beautiful. He was one of the first to perform in public Brahms's violin concerto, and the works of this master he has done much to promulgate.

Heermann was born at Heilbronn, 3rd March, 1844, and to his mother, an enthusiast for music, he is indebted for his first insight of the beauties of music. Beginning serious study at eight, he appeared as a "prodigy" when nine; but the main result of this premature appearance was the introduction to Rossini which followed from it.

The maëstro recognised the boy's gifts and gave him a recommendation to Fétis—then director of the Conservatorium in Brussels. Here Heermann studied under Meerts; and three years later he won the first prize for violin playing, and thus was enabled and incited to prosecute his studies further. This he did until he attained the highest limits of virtuosity. While living in Brussels he had many opportunities of hearing Léonard, De Beriot, Vieuxtemps and Joachim; and he also went for a time to Paris, but he soon returned to his native land.

After appearing as soloist in a concert at Frankfort in 1865, Heermann was offered and accepted the post of leader of the Museum Quartet, and later of the orchestra; in 1878 he became professor of the violin at the Hoch Conservatorium, where he had ample opportunities for exercising his great gifts as a teacher. He has made many concert-tours in Europe and has also appeared more than once in English concert-rooms—notably at the Crystal Palace and the Henschel Symphony Concerts.



L.—FERDINAND DAVID.

IN the artistic life of Ferdinand David are two facts which must not be lost sight of. He was a pupil of Spohr and an intimate friend of Mendelssohn. One of the greatest of modern violinists led him up to the highest pinnacles of fame in art, while Mendelssohn's influence it was that induced the directorate of the Leipzig Gewandhaus Institution to appoint him leader of their famous orchestra. On the founding of the once famous Conservatorium at Leipzig, too, David became principal professor of the violin there. And so his path was made smooth for him, and he was afforded ample opportunity for developing his deeply musical nature. The fact that he was a pupil of Spohr and his official

position both kept him from the one-sidedness of a modern virtuoso's career. David was never a virtuoso in our modern meaning of the term. Although he was regarded as the chief exponent of Spohr's school, yet in his ripest artistic years it was not Spohr's style that characterised his performance so much as a mixture of the German and of the French styles, the latter of which at that time was so admirably represented by De Beriot and Vieuxtemps.

Both in his capacity of leader of the Gewandhaus orchestra and as concert-master of the opera band, his example was of infinite service to young artists, while his classes in the Conservatorium, where he met with quite extraordinary success as a teacher, afforded him the opportunity for imbuing others with his splendid theories in a thoroughly practical manner. A very large number of prominent violinists have to thank him for what they know of violin playing, and one and all regard him with the deepest affection. To each he devoted himself with an energy and care that are but rarely found in the present day, and the peculiarities of every pupil were made a special study, so that none lost his individuality. As a quartet-player, too, David was quite in the front rank, and if the quartet of which he was leader, has been surpassed since by those led by Joachim in Berlin and London, the Florentine quartet, and that presided over by Brodsky when he was in Leipzig, still David's was one of the best in existence in the days before Joachim and the others.

Ferdinand David was born on January 19th, 1810, at Hamburg, and there he lived through the terrible incidents of the French occupation and its consequent trials. Little is known of his youth, but it has been stated authoritatively that he appeared in a concert with great success when but ten years of age. In 1823 he became a pupil of Spohr at Cassel, and remained there until 1826. It is odd that no mention of this is made by Spohr in his autobiography; but despite the omission there seems no doubt that David was at this time his

pupil. After the completion of his studies, David went on tour with his sister, well-known as Mme. Dulcken (who was a year younger than he), an accomplished pianist. He next entered the orchestra of the then existing Königstädter Theater in Berlin, in 1827, and there he remained for three years. There, too, he made the acquaintance of Mendelssohn, and at once became on intimate terms with the great composer; and it appears that his future father-in-law, Von Liphart, a rich musical amateur living at Dorpat, heard him at Berlin. At any rate David gave up his orchestral post in 1829 to enter the Dorpat quartet, a private concern of Liphart's where David found ample opportunity to pursue his studies further. He undertook several concert-tours to Riga, St. Petersburg, Moscow, etc., and when in 1835 Mendelssohn was summoned to Leipzig to conduct the Gewandhaus concerts, he did not forget his friend David, but engaged him in the following year as concert-master there. So refined and skilful a musician as David, was, of course, of great service to Mendelssohn, a fact which was not lost sight of in 1843 when the latter founded the Conservatorium, and appointed David to undertake charge of the violin classes. This was no mean compliment to the young artist, for it must not be forgotten that among the professors at the institution were Schumann and Hauptmann. The intimacy between Mendelssohn and David ripened as the years passed, and was beneficial to both. David, however, long outlived his friend; he died on July 18th, 1873, when travelling in Switzerland.

Among David's compositions may be mentioned a concertino, five concertos, variations, a number of solo pieces, a well known collection of pieces arranged for the violin, rondos, caprices, a sextet, a quartet, a concerto for trombone, two symphonies, and an opera, "Hans Wacht." (To the last was added, by the facetious public, the sub-title "and the public sleeps.") A large number of compositions by the classical masters was edited and published by David during the last

years of his life, and he brought the work of many seventeenth and eighteenth century composers up to date so far as the technique is concerned. In his way he was a great man, and he was quite universally respected and even beloved.

LI.—ARNO HILF.

IT is a good proof of his artistic capabilities that Hilf is now professor in the great school at Leipzig in which he himself was educated musically; and that he obtained the post vacated by his former master. Born on the 16th March, 1858, at Bad Elster in Saxony, he began his musical studies with his father and his uncle, who had been a pupil of Ferdinand David. When thirteen years of age he entered the Leipzig Conservatorium, and for four years enjoyed the benefit of the advice of David, Engelbert Röntgen and Schradieck. In 1878 he was summoned to Moscow as teacher of the

violin in the Conservatorium there, and for ten years he occupied the post. In 1888 he returned to Germany as leader of the Court-band at Sondershausen. But before he had been there a year, he was appointed leader of the Gewandhaus and Theatre orchestras at Leipzig, and in 1891 he succeeded Brodsky as professor of the violin in the Conservatorium and leader of the famous Brodsky-quartet.

Hilf possesses an enormous technique, and of late years has made rapid strides as leader of the quartet. He resigned his post in the theatre to gain time for more concert-playing; he is, however, still teacher of the violin in the Conservatorium, and enjoys a good reputation in that capacity.

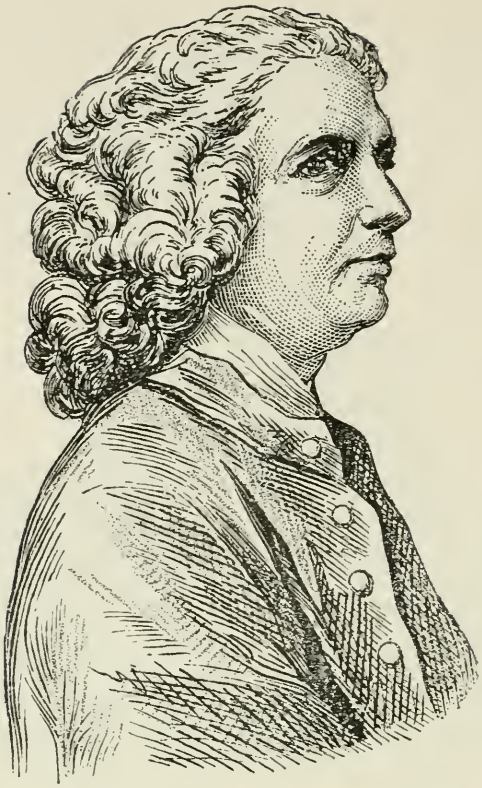
LII.—GEORG JULIUS ROBERT HECKMANN.

BORN at Mannheim, 3rd November, 1848, Heckmann had a more than usually sound musical education, for his father brought him to a high pitch of excellence in pianoforte-playing, while Jean Becker, Naret-Koning, and Ferdinand David were one and all instrumental in teaching him the violin. Vincenz Lachner and Hauptmann were his masters for composition. When fourteen years old Heckmann was appointed to a place in the Mannheim orchestra, and three years later he went to the Leipzig Conservatorium, a step

rendered easy by the generosity of the Grand Duke of Baden. In his second year at Leipzig he received a prize, and almost immediately afterwards became leader of the "Euterpe" orchestra. In 1869 he went to Paris to learn from Alard and Léonard, and in the next year he betook himself to Berlin. In 1872 he was summoned to Cologne as leader and soloist in the town orchestra, and there and elsewhere he made a splendid reputation by his playing, especially of the works of Bruch and Svendsen.

At Cologne he founded his famous quartet and with it he travelled through Europe and England, but it never attained so great a reputation as did that of his teacher, Becker. In later years the influence of Heckmann's quartet seemed rather to wane because of the constant repetition of the same works. In 1873 Heckmann married Marie Hertwig, a former pupil of Moscheles and Wenzel, and his performances of classical duos with her were quite unsurpassed. In the works of Brahms, Gernsheim and other modern composers, too, they were hardly less successful.

In the winter of 1891 Heckmann came to England and while on tour he died (November 29th) of influenza at Glasgow.



LIII.—FRANCESCO GEMINIANI.

THE exact date of Geminiani's birth is apparently unknown; some authorities give 1666, others 1680,* the chief English authorities 1689, as the correct date. He was born at Lucca where Luccati† (otherwise Il Gobbo) taught him to play the violin, after which he went for further study to Corelli, and still later became concert-master at Naples; Burney states that Scarlatti taught him counterpoint. When Geminiani came in 1714 to England he had already a

* Sir John Hawkins states that Geminiani was born in 1680.

† The name of Geminiani's teacher was Lunati.

good reputation as a violinist, and he lost no time in playing before an audience of well-informed amateurs who welcomed him with great warmth. Several of them in fact were desirous of patronising him as was the custom in those days, but he was acute enough to select the king's friend, Baron Kilmansegg for his patron. To him Geminiani dedicated twelve violin solos which created so great a sensation when first heard that the Baron was compelled to recommend him to the king's notice immediately afterwards. Kilmansegg laid Geminiani's compositions before the king, who looked them through and expressed a desire to hear them played by the composer. At that time Handel was not a *persona grata* at Court, and it was for Geminiani to decide whether he would help the master or seek only his own ends. He determined upon the former course and told the Baron that Handel alone could accompany him. Kilmansegg believed this, and with the king's consent the two musicians appeared in due course and played the music at St. James's Palace. So gratified was the king by the performance that Handel was once more restored to the royal favour and awarded a pension of £200 a year in addition to that already granted to him by Anne of Denmark. On the other hand, Geminiani was practically ignored and had to content himself with such presents as his influential friends made him, and a good income derived from his well-remunerated teaching. He did not often appear as a player, but when he did perform in public he was always warmly welcomed as the greatest master of his instrument; his six concertos for violin were very popular.

Geminiani was continually in want; he had a grand passion for paintings, and instead of making music he painted and also gave high prices for the pictures of others. In this manner his fortune vanished. In order to retain his liberty, which his creditors were always seeking to restrain, he besought one of his pupils, the Earl of Essex, to take him in as his servant, and it is a fact that one day the Earl was compelled to reclaim him

as he was being taken away to prison for debt. In 1727 the Earl of Essex obtained for Geminiani, through Sir Robert Walpole, the post of a royal musical director in Ireland in order to help him out of his great straits. Unfortunately for him he could only take the office on condition of renouncing his Roman Catholic belief and accepting the faith of the Church of England; this step he found impossible and he remained as before in want.*

In 1745 Geminiani undertook the management of the theatre in the Haymarket, but his complete ignorance of all business matters as well as his inability to conduct an orchestra or hold a choral rehearsal merely brought him into still greater difficulties, and after a few evenings he was obliged to close the doors.

To crown all, his servant stole a work at which he had laboured during many years, while he was travelling to Ireland in 1761; and from this loss he never seems to have recovered, for he died at Dubourg's house at Dublin, September 24th, 1762.†

In addition to the solos already mentioned, Geminiani composed a number of concertos, sonatas, trios, duets for violin and violoncello, besides several educational works which were of considerable value at the time at which they were written. His "Art of Playing the Violin" in twenty-three parts with twelve exercises, which appeared in London in 1740, was the first book of its kind to be published in any country. He also wrote a work on the "Art of Accompaniment" which, however, is of little value.

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* It is said that Horace Walpole worked assiduously to keep Geminiani out of the Dublin appointment, which was the conductorship of the vice-regal band. Dubourg, who received the appointment, had been a pupil of Geminiani.

† The date of death is variously given as 17th and 24th September.

NOTE.—A good reason for Geminiani's want of permanent success as a violinist is "the impetuosity of his feelings, and his vagueness and unsteadiness as a timeist."

Geminiani went to Paris in 1750 and remained there nearly five years.

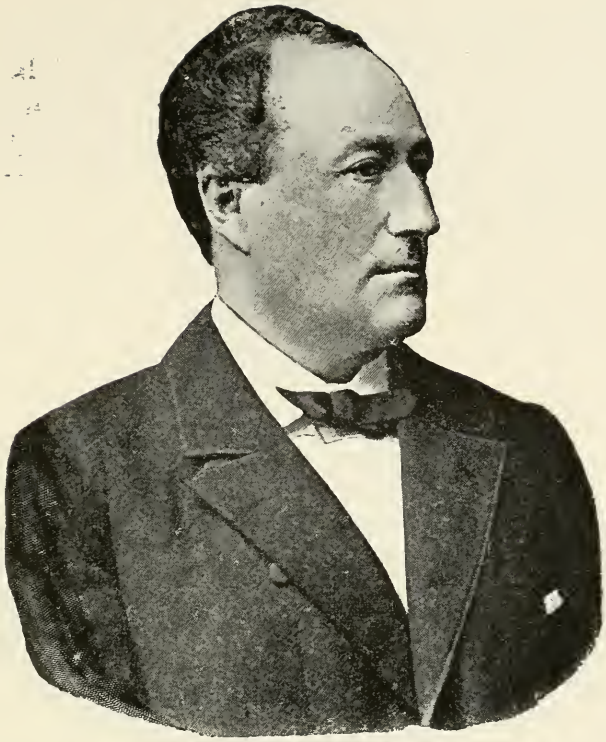
LIV.—APOLLINARI DE KONTSKI

WAS born at Warsaw on October 23rd,* 1825, and in many quarters he has been deemed the nearest approach to Paganini among all violinists. His elder brother, Carl, also a violinist, gave the subject of this sketch his first instruction in violin-playing when the latter was but four years of age. It will seem odd to many of my readers to be told that this instruction took the form of lessons in the art of playing the concertos of Rode and others! Together with other members of his family (Carl, born 1815;

* Grove corrects 1825 to 1826.

Eugene, born 1816, a pianist; Anton, born 1817, also a pianist; and Stanislaus, born 1820, another pianist;), Apollinari when twelve years old appeared in a concert at Paris and aroused the greatest enthusiasm. There Paganini heard him and declared his readiness to give him some lessons. This decided de Kontski's artistic line, and that Paganini was attached to the young Pole is amply testified to by the fact that he left him in his will his violins and the care of his violin compositions. In 1848 De Kontski toured in Germany, and in 1853 in Russia, where the Tsar Nicholas created him chamber-musician. In St. Petersburg he remained until 1861, when he withdrew to his native town and founded there a Conservatorium at the head of which he placed himself; this school became quite distinguished under his guidance.

De Kontski wrote a number of works for the violin, all of which, though of no great musical value, make great calls on the technical equipment of the player. De Kontski died at Warsaw, June 29th, 1879.



LV.—AUGUST KÖMPEL.

THIS eminent virtuoso has to thank no less than three great teachers for the skill he possesses: Spohr, whose favourite pupil he was, David and Joachim. He was born in Brückenau in Bavaria on the 15th August, 1831, and after having learnt the elements of music from his father, he entered the music school at Würzburg, afterwards proceeding to Cassel, where his master was Spohr. From Cassel he went to Leipzig, and next to Hanover, studying the while with zeal and energy. Through the instrumentality of Spohr he was appointed first-violinist in the Prince's band at Cassel, but at the same time he made frequent concert-tours, and in 1867 became leader of the grand Ducal orchestra

at Weimar, where he worked hard as a teacher as well as a player; in the latter capacity he appeared regularly in a quartet in which his instrument was the viola.

Kömpel was probably the last of the real pupils of Spohr, whose concertos he played until the last days of his life in a manner that was quite masterly. Kömpel died at Weimar, 7th April, 1891.

LVI.—GUSTAV HOLLÄNDER.

THE sentence which one may find in every musical lexicon when one refers to a violinist, "played in public already when a child," will not be missed if one looks for the name of the famous virtuoso which stands at the head of this sketch. Holländer was born at Leobschütz in Silesia, February 15th, 1855, and according to the books he showed a strong inclination for music at a very early age, and learned without difficulty under his father's guidance all that was put before him. More thorough understanding of the scientific and systematic sides of the art could, of course, be only grasped after sound training in a good school. In the

latter Holländer studied, for after leaving his father's care he went to the Leipzig Conservatorium, where his master was no other than Ferdinand David, on leaving whom he went under Joachim for the violin and Kiel for theory at Berlin, where he remained until 1874. He was then appointed chamber musician with a place in the Berlin Opera orchestra, and in 1875 violin teacher at Kullak's musical institute in the same capital. He had a good opportunity for making a reputation in a lengthy tour he took in Austria with the late Mme. Carlotta Patti; and the chamber concerts which he gave in conjunction with Grünfeld and Xaver Scharwenka in 1878-81 in the Berlin "Singakademie" further enhanced his reputation as well as afforded him opportunities for thoroughly studying the art of quartet and trio playing.

In 1881 he was called to fill the important post of leader of the orchestra at the Gürzenich concerts at Cologne, and at the same time he was appointed professor of the violin at the Conservatorium there; in 1884 he added to these appointments that of leader at the Opera. In Cologne he was a member of a quartet over which Prof. Japha presided, and when the latter retired, Holländer became its leader. During this Cologne period, however, Holländer had made several concert-tours in Germany, Belgium, Holland, etc., and everywhere his success was as great as it was well-deserved.

As a composer he has written a goodly number of works for his instrument which have added to his reputation as a sound and good musician.

LVII.—PIERRE GAVINIÉS.

PERHAPS the position of this virtuoso in the artistic world is best characterised by Viotti's saying—"he is the French Tartini."

Born at Bordeaux on the 26th May, 1726 (Laborde says 11th May, 1728), he appeared already in 1741 in one of the famous Paris *Concerts Spirituels* as a "finished" artist, no one who heard him being able to say with whom he studied; however, that point signified nothing, for Gaviniés at once won all hearts. His playing seems to have been quite wonderful and in works of both a passionate and cantabile style he is said to have excelled.

Almost immediately after his first appearance he was engaged as first soloist at the *Concerts Spirituels*—the only institution in Paris at which an artist at that period could obtained a hearing. For thirty years he occupied

this post, and the older biographers are unanimous in declaring him to have easily surpassed all other violinists of the day—Pugnani, Ferrari, Stamitz and so forth.

In 1773 he was appointed director of the *Concerts Spirituels* with Gossec, and he retained this office until 1777, his directing being quite famous everywhere. When the Paris Conservatorium was founded in 1794, Gaviniés was elected Director, but he did not take office until 1796 when the storm of the revolution had calmed down. As to his many adventures with coquettish ladies numerous stories are told, and his denunciation by a prominent social worthy led to his imprisonment in the Bastile. He died 9th September, 1800, and his death was followed by a panegyric delivered by Mme. Pipelot (Princess Salm) in the Lyceum of Arts. A large number of his compositions are published but little known. They include six concerti, six sonatas, three solo-sonatas, and a three-act opera "*Les Prétendus.*"

LVIII.—GIUSEPPE TARTINI.

THE mæstro of Padua, or, as his countrymen called him rather pathetically because of the numerous young men who streamed to him from every land, the mæstro of nations, is and remains one of the most splendid and noblest creatures in the beautiful art of violin playing. He stands upon the same high level whether as a practical artist or as a teacher and promulgator of a new style of music. The purity of his methods and courage of his efforts were never spoiled either by vanity or by the desire for gain. A number of passages in his life go to prove amply that his one

ideal was to attain to the loftiest and most lovely in Art; and that this goal he kept in view even until the day of his death. In his endeavours to attain this end he had drawn round himself, as it were, a certain poetical magic circle, a small, comfortable home from which he could not be tempted to move either by the allurements of gold or the prospects of fame. With a piety that had at once stripped from him all that was commonly deemed masculine, he served his art, which in his soul and even in his hands was regarded with almost reverential devotion. When arrived at a great age, when a long life of active labour lay behind him, it was to him a veritable gratification to attend at church and play there some adagio. Had he the desire to compose, so he took down and read a volume of verse by his favourite poet, whose lines touched his very soul.

Lahoussaye, one of his many pupils (who once was the hero of a conflict with Leclair) speaks thus of Tartini's playing. "It is impossible for me to express the astonishment and admiration which the purity and fine quality of his tone, the rare beauty of his expression, the magic of his bowing—in a word the very completeness of his artistic capabilities —aroused in me."

Another contemporary opinion—that of Quantz, the famous flautist of Frederic the Great—who heard him in Prague, I give here; but the second part of it I have suppressed because it treats of an entirely false impression of his character. "He was in point of fact one of the very greatest violinists. He produced a beautiful tone from his instrument. Fingers and bow were equally under subjection. The greatest difficulties he overcame with consummate ease, and invariably with perfect purity. His trill, aye, even his double trill, he played equally well with any of his fingers; and both in rapid and in sustained passages he introduced many double stops, and played with much pleasure in the highest positions."

How seriously Tartini took his art, and how in order completely to equip himself in it he set all else aside, is

shown by an occurrence which happened to him when he was four-and-twenty years of age, and already famous. Veracini happened to be in Venice, charming all by the mastery of his playing. There it was that the Elector of Saxony heard him play and induced him, to his everlasting misfortune, to go to Dresden. The gentlefolk of Venice thought it a pretty matter to initiate an artistic duel between two such giants in art as Veracini and Tartini. They therefore made an appropriate pretext to induce the latter to come from Padua and appear in the Mocenigo Palace (where an "Academy" had been temporarily created for the pleasure of the Elector) in opposition, as it were, to Veracini. The two met; but hardly had Tartini heard the elder master play than he recognised the fact that to him belonged by right the palm, and he withdrew in silence, not, however, to complain, but to set to work once more on a thorough system of bowing, in which branch of the art he acknowledged Veracini's pre-eminence.

Tartini's models were Corelli and Vivaldi; but before he was in a position to add to what they had bequeathed to the world he had to live many years of struggle. He was born on the 12th April, 1692, at Pirano in Istria, and was ordained by his father, a noble of Parenzo, for the priesthood, the Franciscan brotherhood being selected for him. To this end he attended two schools, in the second of which, at Capo d'Istria, he found an opportunity to have a few violin lessons. For the priesthood the youth had not the slightest inclination, and as he began early to show some opposition, his father allowed him in 1710 to go to Padua to study law. But this proved no better than the other, Tartini manifesting an inclination only for the violin, fighting and—love! He had advanced almost far enough to become a master of fence when he met a young Paduese lady with whom, like Romeo and Juliet, he contracted a secret marriage. In consequence of this youthful indiscretion he aroused enmity from two sides. From his parents, who promptly cut off supplies, and from the powerful bishop of Padua,

Cardinal Giorgio Cornaro, a relative of the young bride, who in a fit of anger attempted to take the bold Tartini on the score of abduction.

Tartini, therefore, was compelled to flee, and he wandered for some time clad as a pilgrim. Suddenly he recollected that he had a relative in the Minorite monastery at Assisi, whither he fled and found temporary safety. There common-sense pointed out to him the right path, and he became an artist. The very musical organist of the monastery, Friar Boerno, taught him the violin, and to such an advantage that with well-applied study and by dint of infinite labour he achieved great success. Often he appeared in the chapel as solo violinist, and on one occasion of his playing he was seen and recognised by a Paduese gentleman, who broke the intelligence of Tartini's presence in the monastery in Padua. Meanwhile the wrath of the good bishop had disappeared, and Tartini was enabled to return to his true wife and resume his position as a family man.

On his return to Padua he was appointed in 1721 violinist in the band of the Church of San Antonio, led by Antonio Valotti, one of the best in Italy.

At this period the "Devil's Trill" Sonata had already been composed, the story of which Tartini himself told thus: "One night I dreamt that I had sold my soul to the devil. All went well; my new servant appeared at my every wish. Once I lent him my violin to see if he could play anything thereon that was in truth fine and distinguished. Think of my amazement when I heard a sonata so beautiful, and played with such art and intelligence that not even the highest flight of fancy could equal it! I was so overcome, so charmed, so entranced, that I almost ceased to breathe, and—awoke. Immediately I grasped my violin in order to preserve at least a part of the piece I had heard in my dreams. In vain! The music I then composed is indeed the best I produced in my whole life, and I called it the "Devil's Sonata," but the difference between it and that I heard is so great that I would have destroyed my violin and

forgotten for ever the music, had it been possible for me to forego the pleasure I then enjoyed."

Very shortly after his return to public life his fame spread rapidly through Italy, for he had acquired much during his residence in the quiet monastery, and everywhere he charmed by his sympathetic tone as by the fleetness of his technique. In 1723 he was invited to Prague to assist at the brilliant ceremony of the crowning of the Emperor, Charles VI., a lover of pomp and circumstance. Here the wealthy Count Kinsky captured him, so to say, for his private band, and bound him down for three years. Then Tartini returned to Italy, and never afterwards quitted Padua. In 1728 he founded a music school there, whose fame soon spread over the whole world, and brought him a large number of pupils. Of these many achieved ultimate fame, such, for example, as Nardini, Bini, Alberghi, Ferrari, Carminati, Madame de Sirmin, Lahoussaye, etc.

Although Tartini received only 400 ducats a year in his ecclesiastical office during eight and forty years, he remained true to the post. When Lord Middlesex offered him £3,000 if he would come to London, he replied: "I have a wife of like feelings with mine, and no children. We are very happy in our present circumstances, and if any desire rises in our hearts, it is not that of having more money." His duties as solo violinist in the church consisted only in his having to take part in the service at festivals, but he did much more than this, and every week he was to be heard. Thus a large number of his concertos and sonatas were composed only for use in church.

The older Tartini grew the stronger also grew that earnest artistic zeal which he had methodically practised since he had first heard Veracini. He laid great stress upon bowing, and for exercises in bowing he had marked off his bow into four parts, each of which was again subdivided. In a letter (from which much might be learnt) to his pupil, the already mentioned Mme. de Sirmin (née Lombardini) he wrote: "Your attention

must principally be devoted to the use of the bow, for over that you must have a limitless mastery both in passage work and in cantabile music. The placing of the bow upon the strings is the first thing. This must be done so lightly that the first semblance of tone to be drawn forth appears more like a breath from the string itself than a stroke. After this light setting of the bow upon the strings, the actual stroke begins, and now you can strengthen the tone as much as you please, since after the light setting there is no longer a danger of the tone sounding scraping or scratching. This applies both to the up and down bow.

"To make it powerful at once you must practice first *messa di voce* on one string, say the A string. Begin *pianissimo* and let the tone grow gradually more powerful until *fortissimo* is reached, which should be practised with up and down bows. . . . Remember, too, that this is not only the most important, but also the most difficult study. . . . In regard to the placing of the fingers on the finger-board I can recommend one rule that applies throughout:—Take a first or second violin part from a concerto or mass or psalm—anything—the violin part of a symphony, of a trio and so forth—will do. Do not place the fingers in the ordinary positions but in the half positions, that is, the first finger on G on the E string, and play the whole part in this position so that the hand never lets itself be drawn from it as when A must be played on the lowest string and the upper D on the highest string. If this should occur you must return at once to the aforesaid position. This exercise must be practised with much diligence, until in fact you are in a position to play at sight any violin part. Then proceed further, with the first finger on A, and practice this as diligently as the first. When safe with this, proceed to a third, with the first finger on B, and later, when this is accomplished, even a fourth can be practised, with the first finger on E on the E string. Thus you have a scale of positions which gives you a perfect command over the whole finger-board."

With similar accuracy and thoroughness as that with which he taught he went into the development of musical theories, only that here, for example, in the exposition of the origin of so-called combination-tones (a third tone heard when a double-stop is played), neither his own theoretical knowledge nor that of the scientific world at that time was sufficent to arrive at the right explanation. In his "*Trattato di musica secondo la vera scienza dell'armonia*," and in "*De' principii dell'armonia musicale*," etc., he closely examined and discussed the most difficult physical acoustic questions and often came in contest with his learned contemporaries. Yet it was not until the present day that Helmholtz solved those questions clearly and correctly!

Tartini's capacity for writing was for his time of such importance that the distinguished musical historian, Charles Burney, could say with Socrates: "What I understand of it is excellent, and therefore I am inclined to believe that that which I do not understand is also none the less excellent."

On February 26th, 1770, the great artist died at Padua, tended at the end by his young pupil Nardini.

He was buried in the church of Santa Catarina, and the choir, to which he had belonged, performed a requiem mass under his pupil and successor, Meneghini, in the Servite church, written by the director, Valotti.

As a composer Tartini surpassed in quantity and quality almost all of his artistic contemporaries. Some writers declare that he wrote upwards of 200 concertos, and as many sonatas, but others say the half of this. Fétis said that he left 120 violin concertos and forty-eight sonatas for violin and bass besides the printed works. Since 1734 upwards of fifty sonatas and eighteen concertos with quartet accompaniment have been published in Amsterdam, Paris and London.

For teaching purposes he wrote "L'Arte dell' Arco," fifty variations on a piece by Corelli, and a school of ornaments, "Trattato delle appogiature."

Part of a work he was writing during the last years of

his life (in six books) "*Delle ragioni e delle proporzioni*" which the Paduese professor, Colombo, was to complete and publish, is lost.

Tartini's manuscripts were bequeathed to his pupil, a Count Thurn and Taxis, but a number of hitherto quite unknown compositions have been found recently in Italian libraries, and several have already been published.

LIX.—ISIDOR LOTTO

WAS born of poor parents at Warsaw on the 22nd December, 1840. No information is forthcoming as to his earliest musical studies, but he very soon aroused considerable interest in himself by his talent, for when he was but twelve years of age some well-disposed and wealthy friends of music gave him the means to proceed to Paris to study in the Conservatoire, where he had Massart and Reber for his teachers in violin-playing and composition.

When he had completed his course of study in the French capital he gave a concert in Paris with undeni-

able success, and then travelled to Leipzig and other German towns, where he was warmly welcomed. In Weimar he became (in 1862) solo violinist and chamber virtuoso to the Grand Duke. He was appointed professor of the violin in the Conservatorium at Warsaw, whence he made many successful concert-tours. In 1872 he became professor of the violin at the Conservatorium at Strassburg. Immediately afterwards, however, he was attacked by a severe illness which prevented him entirely from following his profession during a whole year. On regaining his health he returned to Warsaw where he still lives.

All who heard Lotto on his first appearance in Leipzig, will agree with me when I declare that he had even then attained the highest point in technique reached by the French School, and that in spite of the advance of violin-playing quantitatively at least, he has not yet been surpassed in this respect. His unfailing accuracy in all conceivable difficulties, his double-harmonics, his wonderful staccato—such as Wieniawski alone has equalled—all made so great an effect that the Leipzig public were astounded, and Lotto appeared no less than three times in the theatre as well as in concerts.

A few brilliant concert and drawing-room pieces, written by Lotto, have appeared in print (but one never sees his name on an English concert programme).

LX.—MARTIN PIERRE JOSEPH MARSICK.

UNDER the firm guidance of Massart and with the high ideal of Joachim to emulate, Marsick has raised himself to a position among the foremost solo and quartet violinists of the day. His technique is as complete as his performances are full of intelligence, power and fire. Not only did the musically educated part of the public feel the deep impression he makes by his solo performances, and by his leading of the classical masterpieces of concerted chamber music, but also such masters as Vieuxtemps and Joachim recognised his very great ability.

There was an element of romance in his youth. Born at Jupille near Liége on the 9th March, 1848 (according to Wasielewski, 1849) Marsick showed early so great an inclination and talent for music that when eight years old he became a pupil of the Music School at Liége.

Two years later he gained the first prize in the preparatory classes, and in 1864 the gold medal, given only for phenomenal talent, became his.

At this point a music-loving lady (whose name is not now forthcoming) interested herself in him, and found the money to defray his expenses of study in the Brussels Conservatoire, where from 1865-67 he studied the violin under Léonard, and composition under Kufferath. In 1868-9 he studied at the Paris Conservatoire under Massart; 1870-1 he studied (through the instrumentality of a Government subvention) under Joachim in Berlin.

Next he travelled in France, Belgium, Germany and England, making for himself a great and distinguished reputation.

In 1877 he instituted a quartet of himself, Rémy, Waefelghem and Delsart in Paris, which has become famous throughout Europe.

Marsick has published several compositions, some of which are well-known and popular. His three concertos and solo pieces with pianoforte accompaniment as well as his series of songs are all well worthy of mention.

LXI.—WALDEMAR MEYER.

BORN on the 4th February, 1853, in Berlin, Waldemar Meyer exhibited in his earliest youth so decided a talent for violin playing as to draw to himself the notice of Joachim, who, in fact, looked after his studies without any financial remuneration for no less than four years. Then he obtained for the youth, who had done him so great credit, a post among the first violins of the Berlin Court band. His large, full and noble tone and the genuinely musical intelligence of his performance stamped him at once as a virtuoso of high rank; and his concert-tours, at first with Pauline Lucca and later by himself, through Germany, Belgium, France

and England, were everywhere attended by success. The best and most eminent concert institutions have invited him to take part in their performances, and no doubt his share has always been a prominent and worthy one.

LXII.—THERESE AND MARIE MILANOLLO.

THE sisters Milanollo came as violinist prodigies prominently before the public towards the end of the first half of last century, and no doubt the outward appearance of two such charming girls on the concert platform helped materially to increase their success. Their life developed in a very simple and ordinary fashion. Therese was born on the 18th August, 1827, her sister on 18th June, 1832, at Savigliano in Piedmont, where their father was a manufacturer of silk spinning machines. Therese was taught in Italy by three masters, Ferrero, Caldeon and Morra, but in 1836 she went to Paris where she became a pupil of Lafont, later of Habeneck, and still later in Brussels of De Beriot, so that she acquired the best traditions of the French and Belgian schools.

From her ninth year she appeared as a concert player in public. She was also her sister's teacher, and met with such success that Marie, too, acquired a superb technique. In 1840 the pair travelled in France, Holland, Belgium, Germany and England, everywhere arousing great interest and sympathy. There was a marked contrast between their two natures which enhanced the general interest in them. Therese, the elder, was sentimental and serious, while Marie was happy and light-hearted. Yet it was the latter who, suffering from a weak constitution, was the first to be taken away by death. She died in Paris on the 21st October, 1848.

After Therese had mourned her sister for a long time she travelled alone, and made almost greater success than before by reason of her improved performance. From 1853-6 she was in the zenith of her powers. Then Cupid crossed her path, and she forsook the artistic for the married life. She married in 1857 a French officer named Parmentier, who had won his spurs in the Crimea, and who later became general in the French Army.

LXIII.—PIETRO NARDINI.

"NARDINI was Tartini's greatest pupil, a violinist of Love, shaped in the womb of the Graces. The delicacy of his playing it is impossible to describe—each comma seemed a declaration of love.

"The power of moving others was his in quite a remarkable degree. Princes and Court dames of the iciest of natures were seen to weep when he played an adagio. Even he himself often shed tears as he played. Every feeling of his soul he could interpret by means of his bow. His melancholy manner, however, was the cause of his not always being heard with pleasure; he was capable of calling up the most extravagant fancies, reeking of the charnel house, as it were, from the most playful of dance measures. His bow was slow and dignified; but he never tore out the notes, as Tartini

tore them, by the nut—rather did he persuade them gently with the point. His staccato was quite slow, each drop seemed a drop of blood flowing from soul o'erladen. It was supposed that unrequited affection was the cause of this melancholy character, and people who had heard him previously, said that in his youth his style was brilliant and light-hearted."

In this poetical fashion Schubart characterised the violinist's art clearly enough in his collected works, Vol. 5, page 70. He had a finely trained technique, and he owed his undeniable right to be accounted an artist of the very highest rank to his phenomenal power of moving and impressing people with the instrument which is said to approach nearest in tone to that of the human voice. It is impossible to say if there is any truth in the story of unrequited affection referred to above. To move his hearers and to conquer their hearts by the sheer beauty of his tone belonged to his particular virtuosity, and it must be recollected that he lived and laboured in a day when solemnity and ecclesiasticism were influential factors in every-day life, and so not unlikely to affect the tone of a violinist.

Nardini's compositions are, generally speaking, not melancholy in character, but rather are happy and fresh. His D major sonata especially (edited by David, Sitt and others) is a beautiful and effective work.

It is often said that the Allegro movements of his sonatas are overloaded by the too powerful sweetness of his cantilena.

Nardini was born in 1722 at Fibiana in Tuscany. At Livorno, whither his parents removed, he received his earliest lessons in violin playing; but later he was a pupil of Tartini in Padua.

When four and twenty years of age, he began to appear in public, and he travelled throughout Italy and the neighbouring countries. In 1753 he was received by Duke Charles (not Grand Duke as usually stated in "the books"), the famous intellectual tyrant at Stuttgart, to whom he became solo violinist. There he remained

until 1767, and there Schubart heard him before he (Schubart) was incarcerated in the Hohenasperg fortress. During this — the Stuttgart period — Nardini made several concert tours, and visited Berlin among other places.

When the Stuttgart Court band was remodelled, Nardini returned to Italy and took charge of his old sick teacher Tartini in Padua until his death.

Once he played at Pisa before the Emperor Joseph II. of Austria. In 1770 the Grand Duke Leopold II. of Tuscany (of the Lothringen-Habsburg House) created him musical director and solo violinist at his Court, in which post he died on the 7th May, 1793.

Of his numerous compositions but few have been published. There are six violin concertos, sonatas, solos, quartets, duets and flute-trios. Two of his sonatas will be found in Alard's "Classical Masters" and David's "Hohe Schule des Violinspiels."

LXIV.—EDUARD RAPPOLDI.

EDUARD RAPPOLDI, the Royal Court leader in Dresden, has long since made a reputation for himself, not only as a thoroughly sound and earnest violin player, but also as a teacher and conductor. He was born in Vienna, 21st February, 1839, and studied in his native city under Leopold Jansa and Joseph Böhm (violin), and theory under Simon Sechter.

After passing with credit through the Conservatorium, he became a violin member of the Vienna Royal Opera Orchestra (1854-61); then leader of the orchestra at Rotterdam, after which he was conductor at the Opera at Lübeck, Stettin and Prague. In later years he

became professor of the violin at the Hochschule in Berlin—a post he exchanged in 1877 for that of leader at Dresden already referred to.

Rappoldi has written and published a number of chamber-music compositions (but so far as I have been able to ascertain, they are unknown in London concert-rooms).

LXV.—HENRI WILHELM PETRI.

THIS artist must rightly be reckoned among the best of the virtuosi of his day whether as soloist, orchestral leader or teacher. He was born on the 5th April, 1856, at Leyst, near Utrecht, and received his earliest education in violin playing from his father, principal oboist in the Utrecht town orchestra. After his father's death the local leading violinist, Dahmen, continued teaching him, until in 1871 he went to Joachim in Berlin, with whom he stayed three years, means therefor being provided by King William of Holland.

After his student period in Berlin, Petri spent a year

and a half in Brussels to learn the Belgian side of his art.

He first appeared in London (through Joachim's influence) in 1877. Then he went as leader of the orchestra to Sondershausen, where he remained three and a half years, and next occupied a similar post for a year and a half at Hanover. In October, 1882, he was called to Leipzig as co-leader of the Gewandhaus and theatre orchestra with Engelbert Röntgen.

He was a member of the orchestra at the sixth Silesian musical festival in 1883, and soloist in 1886 and 1887.

On Lauterbach's retirement in 1887 Petri succeeded him as leader of the Royal Saxon orchestra at Dresden, from which post Damrosch (in New York) tried hard but vainly to induce him to go to America to fill the post ultimately occupied by Brodsky. Petri has made many highly successful tours in Germany, Russia, Holland and Hungary, and is always warmly welcomed in his fatherland, and his son has attained a very distinguished position among modern pianists.

LXVI.—HENRY HOLMES.

THE brothers Alfred Holmes (born in London 9th November, 1837) and Henry Holmes (born, also in London, 7th November, 1839) must be counted among the most distinguished English violinists of recent times. They received their education from their father (a self-taught musician), on the lines of Spohr's Violin School and the instructive works of Rode, Kreutzer and Baillot. In July, 1847, the brothers made their first appearance together on the boards of the Haymarket Theatre, but immediately afterwards they disappeared from the surface, as it were, in order to devote themselves to further study. After their re-appearance in London in 1853 they made a concert-tour in 1855 of

Belgium, Germany, Austria and Sweden, making more or less prolonged stays in both Brussels and Stockholm. In 1860 they went to Copenhagen, in 1861 to Amsterdam and in 1864 to Paris, where Alfred, the elder, took up his permanent abode, occasionally making a tour by himself. He composed a number of symphonies, overtures and an opera *Inez de Castro*. He died in Paris, 4th March, 1876.

Henry Holmes wrote a violin concerto, two string quartets, a number of pieces for the violin solo, four symphonies, concert-overture, and two cantatas, and he also edited the violin sonatas of Corelli, Tartini, Handel and Bach. For some time the brothers Holmes were pupils of Spohr (who talks of them in his delightful "Autobiography"). The Cassel Capellmeister dedicated to them one of his last duets—a sufficient testimony to his belief in their gifts.

Henry Holmes lived in London as professor at the Royal College of Music until 1888, when he went to California. He died in San Francisco in December 1904.

LXVII.—ARNOLD ROSÉ

WAS sixteen years of age when he made his first public appearance on the concert platform, and obviously he may be regarded as one of the most distinguished of the rising generation of violinists, since after the aforesaid *début* Hanslick and Schelle, two of the shining lights of musical criticism in Vienna, declared that of the numerous young virtuosi who have appeared during the past few years, none stands upon so high a level as Rosé, who combines an absolute

mastery over all possible technical difficulties, with a perfect tone and intonation, and great expressive power.

Arnold Josef Rosé, born October 24th, 1863, at Jassy in Roumania, began at the age of seven to study the violin and at ten entered the first violin class of the Vienna Conservatorium under Professor Karl Heissler.

In 1881 he made his first appearance at a concert in Vienna of the Philharmonic Society, when he played Goldmark's violin concerto; and in the same year he was engaged by Director Jahn as solo violinist and leader of the orchestra at the Royal Court Theatre, which post he still holds. The year after the signing of the contract for this engagement he founded the Rosé Quartet, with whom he travelled in Austria, Hungary, Siebenbürgen, Italy, etc., and everywhere made his mark.

In 1888-9 he made a most successful tour in Roumania and Germany, playing at—among other places—the Leipzig Gewandhaus (Ernst's "Otello" Fantasia); Schwerin (Bruch's first violin concerto); Cassel (Wieniawski's "Faust" paraphrase). For some years Rosé officiated as leader of the orchestra at the Bayreuth festivals, in the band of which he played for two years before rising to the higher position.

LXVIII.—EDUARD REMENYI.

THIS violinist, highly distinguished among modern virtuosi, who came of a German family named Hoffmann, was born at Heves in Hungary in 1830. From his twelfth to his fifteenth year he studied the violin under Joseph Böhm (Joachim's teacher) at the Vienna Conservatorium; but in the insurrection of 1848 he temporarily converted his fiddle-stick into a sword, and having changed his name or rather Hungarianised it, he became adjutant to the distinguished General Görgey, and fought under Kossuth and Klapka in the war with Austria. When the insurrection was quelled he had perforce to flee his native land, when he

took refuge in America and exchanged his sword for a fiddle-stick once more. In 1853 he returned to Europe, visited Franz Liszt, ever ready to help the needy musician, at Weimar, and next came over to England in 1854, when he was appointed solo violinist in the Queen's band. It was to Remenyi that Brahms in 1853 owed one of his earliest introductions to the public, the violinist having engaged the other—then a pianist—as accompanist on a concert tour. In 1857 he was again in London, for he appeared in that season at a Philharmonic concert, but as to his success Hogarth is silent in his "History of the Philharmonic Society." In 1860 he was graciously permitted to return once more to his fatherland, where shortly afterwards the Austrian Emperor created him solo violinist in the Court band, from which it would appear that Remenyi had forsaken his radical tendencies! For some considerable time he lived in private on a small estate he possessed; but in 1865 he was once more, metaphorically, on the war-path. He visited Paris then for the first time, and completely conquered the French capital as represented by its *salons*. After several European tours he settled down in Paris, but in 1877 he took London drawing rooms by storm, and appeared in a "Huguenots" Fantasia at Mapleson's benefit at the Crystal Palace. In the following year he also appeared at the Popular Concerts while making a passing visit here *en route* for America, where he remained some years. From 1888-90 he made further tours to the Cape and elsewhere, and paid in 1891 yet one more flying visit to London, when he appeared at the late Colonel North's house at Eltham and at the old Lyric Club. The former of these concerts was said to close a series which had lasted no less than twelve years. Remenyi is reported to have been in his prime master of an enormous technique, very impulsive and poetical. His compositions are of little moment, but more than one of his "Hungarian melodies" has been mistaken by other composers for a genuine old folk-tune, and as such "annexed."

LXIX.—FRANZ ONDRICEK.

ONDRICEK, a member of the recent army of excellent virtuosi was, while a youth, in danger of becoming nothing better than a village fiddler, whose time would be employed in fiddling for the village hoydens to dance.

He was born at Prague on the 29th April, 1859. His father, a violinist at the Landestheater there (who also was a member of a dance-music band), undertook his early musical education, and taught him so effectually that quite soon he was able to take the lad to the dance performances. Finally, when the latter was fourteen years of age, he entered the Prague Conserva-

torium, where he remained studying during three years. After this he received the means from a wealthy merchant at Prague to visit Paris, where he studied further under Massart.

Two years after completing his studies there he went out into the world a finished virtuoso, the proud owner of a first prize from the Paris Conservatoire. Pasdeloup's Popular Concerts afforded him his first opportunity; thence he travelled to Brussels, London, etc. In the winter of 1882-83 he appeared for the first time in Berlin and Vienna where he aroused considerable enthusiasm by his fine playing. He appears never to have sought a permanent engagement.

LXX.—RICHARD SAHLA.

THIS quondam "Concertmeister" at Hanover and now (since 1888) at Bückeburg, proved by a highly successful concert-tour in 1873 through many of the chief German and Austrian towns that he was a virtuoso on the violin in the very best sense of the term, and as such he earned the praises of all the leading critics. Side by side with the classical masterpieces he studied the works of Paganini, and in these brought himself to a high pitch of excellence. It goes without saying that he, too, was described as a "second Paganini." There is no doubt, however, that Sahla

has conquered and brought into complete subjection all the technical difficulties of violin playing.

Sahla was born at Graz, 17th September, 1855, and from his seventh year he studied the violin, at first under Ferdinand Caspar, pianoforte under Hess and Hoppe, and composition under Dr. Meyer (W. Remy). In his eighth year he played Ernst's "Carnaval" in public, and in three years he passed through all the violin classes of the Styrian Musical Society, for which on four occasions at various times he was rewarded with prizes.

In the autumn of 1868 he entered the Conservatorium at Leipzig, where he remained till the spring of 1872, and on leaving, received a written testimony from the directors especially praising him, and was at the same time awarded the Helbig prize, Beethoven's string quartets. His teachers had been David and Röntgen, and he was even described as the former's "favourite pupil"! At the final examination concert before he left the Conservatorium he played Paganini's E flat concerto "with sensational effect" according to a local journal.

In February, 1873, he appeared for the first time in the Leipzig Gewandhaus concerts, when he played a concert allegro by Bazzini, and immediately afterwards he set out on his first tour, to which reference has already been made.

In the winter of 1875-76 he was solo violinist in the Schaumburg-Lippe Court band; from 1876-77 leader of the Musical Society at Gothenburg; 1878-80 a first violin at the Vienna Grand Opera. In the Austrian Capital he played in concerts with great success. In 1880-81 he travelled through Hungary and Germany with Aglaja Orgeni and Dr. Kienzl, and appeared in, among other towns, Dresden and Berlin.

From 1882-88 he was leader of the orchestra at the Hanover Opera, in which town he formed an excellent string quartet with Mencke, Kugler, and Lorleberg, and was leader and conductor as well of the Richard Wagner Society, which he founded.

Since 1888 Sahla has been leader of the band at Buckeburg, where he has effected many improvements, such as enlarging the orchestra. He is an admirable composer, among his best works being a Reverie, a fantasia on Kärntner folk-tunes, a Roumanian rhapsody, a ballade for violin, and some songs.

LXXI.—KARL PRILL.

KARL PRILL, the present leader of the Gewandhaus and Opera orchestras in Leipzig, belongs to the by no means large band of intelligent artists of the fiddle and the bow. His sound schooling and his earnest zeal for all that is noblest and best in Art afford the best hopes for his future. It is little short of wonderful that so busy an orchestral leader, busy each day in theatrical and concert rehearsals, is so capable an artist. It is, of course, manifestly impossible to expect the very highest virtuosity from such a one, since his whole time is occupied. Nevertheless Prill has already reaped many laurels both as a soloist and quartet player.

He was born in Berlin on the 22nd October, 1864, the

son of the Royal Conductor there, also Karl Prill. In his sixth year he began to learn to play the violin under his father's guidance, and the pianoforte under the musical-director Handwerg. When nine years of age his father took him and his brothers, Paul and Emil, on a prolonged concert tour through Germany, Russia, Denmark, Sweden, Holland, etc., after which Karl, the younger, studied further in Berlin under Hellmich and Wirth, and later in Joachim's High School for Music. While studying under Joachim he also acted as leader in Brenner's and Laube's bands, and as solo violinist in Bilse's orchestra: in 1885 and 1886 he was engaged in a similar capacity in the Hlawacz orchestra at Pawlowsk in Russia.

Then he received an engagement as leader of the theatre orchestra at Magdeburg, where he taught and conducted as well; and thence he went as leader to Leipzig in the autumn of 1891.

At Magdeburg already he had effected a good deal as a quartet player, excelling principally in classical chamber-music; on his advent in Leipzig he succeeded Hilf as leader of the quartet once presided over by Petri (with Alwyn Schröder as violoncellist).

As a soloist Prill has appeared with no little success in recent years at Dresden, Prague, Hamburg, Bremen and other large towns.

LXXII.—

PABLO MARTIN MELITON SARASATE OF NAVASCUES

WAS born at Pampeluna, 10th March, 1844, and very early in life gave promise of great excellence as a violin player. He was, in fact, a youthful prodigy. At the mature age of ten years he performed before the Spanish Court at Madrid, and with such success that Queen Isabella presented him with a Stradivarius violin. In 1856 he went to Paris to study

under Alard; and at the end of his first year he won the first prize for violin playing at the Conservatoire.

In 1859 his school career closed, and Sarasate began to travel, first in Spain, then in Italy and the East, in America, and after 1876, in Germany.

Even in his early days Sarasate's bent was towards the career of a virtuoso, that is more towards brilliance than depth, which, no doubt, was largely due to his southern temperament. So far as regards technique Sarasate is and was then fully equipped, his left hand being quite marvellous in its flexibility, while with his right, or arm-bow, he can command so clear, limpid and sweet a tone as to be in some degree unrivalled, unique.

Most honours conferred upon musicians have been conferred upon Sarasate—not the least prized being the title of honorary Professor of the Conservatoire at Madrid.

LXXIII.—ARMA SENKRAH.

THE family name of this whilom virtuoso is Harkness—which she, for professional purposes—inverted, dropping the final "s." She was born on the 6th June, 1864, at New York, and, after learning the elements of music from her mother, was sent to study in Brussels and Paris under Wieniawski, Massart and, it is said, Vieuxtemps. Apparently she was, too, a pupil of Arno Hilf at one time. If Arma Senkrah was ever a pupil of Vieuxtemps it must have been just before her public appearance as a "finished artist," since in 1873 Vieuxtemps was superseded by Wieniawski, and only a year or two later began anew to teach. The

young violinist won the first prize at the Paris Conservatoire in 1881.

Arma Senkrah combined distinct individuality with very advanced technique and an expressive style. From 1877 to 1888 she travelled much in European countries generally with a decided success that equalled that of her rival Teresina Tua. In December, 1882, she appeared under her proper name at the Crystal Palace, London.

After appearing at Weimar she was created a chamber virtuoso by the Grand Duke, and here, once more, Eros got the better of Polyhymnia, and she married one Hoffman, a lawyer, in the eighties, and vanished, apparently for ever, from the concert platform. Further particulars of the circumstances of her life and artistic career, if any exist, are not forthcoming.

LXXIV.—EDMUND SINGER.

MORE than half a century has passed away since Professor Edmund Singer first appeared in public in Buda-Pesth in the year 1840, when he was barely nine years of age. Helped often by the artistic giants of his time he by dint of hard work and real diligence proceeded on his upward way to the highest rungs of the ladder. As a practical artist no less than as a teacher and leader he laboured with conspicuous success, and, moreover, he enriched the literature of his instrument by several compositions of good repute. Those critics whose opinions are valued have

long ago borne witness to his complete mastery over the technique of the violin, and to his possession of an individual, beautiful, clear and full tone, and a power of expression and intellectual insight into the deeper mysteries of his noble art as becomes a child of the gods and a veritable master.

Edmund Singer was born on the 14th October, 1831, at Totis in Hungary. As in his early youth he exhibited a delight in the violin, his parents took thought for his musical education with the result that when he counted but six years, his family removed to the chief town of Hungary, where Professor Ellinger became his teacher. Three years later, on the 10th April, 1840, he made his first public appearance, playing De Beriot's first concerto with very conspicuous success.

Next he came under Professor Ridley Köhne, for violin playing, at the Pesth Conservatorium, who in 1842 undertook with him a concert-tour through Hungary and Transylvania, which afforded the young player an opportunity for seeing something of the world, and his critics for forming a judgment of his promise. The prize he valued most with which he returned home from his travels was a diploma from the Conservatoriums at Hermannstadt and Klausenburg.

But Singer's heart was set on Vienna, the Mecca of all musicians, but especially of instrumentalists; and thither he repaired to study under Bohm, the teacher of Joachim, Hauser, Ernst, Auer and a host of other distinguished violinists. With Preyer, organist of the Church of St. Stephen, he studied composition. When thirteen years of age Singer returned home to Pesth where he gave an immensely successful concert; immediately afterwards he went to Paris, where he came in contact with many famous musicians, by whose aid as well as by his own great diligence he made a great advance in his art.

When in 1846 he once more returned to Pesth he was, though but fifteen years of age, appointed leader of the orchestra and solo violinist in the German theatre

there. In 1851 he began a series of prolonged tours throughout the length and breadth of Europe, meeting with Lipinski in Dresden, then leader of the Royal band there, and the rival on more than one occasion of Paganini. On the 18th December, 1851, Singer made his *début* at the Leipzig Gewandhaus where he played Lipinski's then inordinately popular "Military Concerto" in a manner that the local *Allgemeine Zeitung* said positively was "all too rare in the annals of the Gewandhaus concerts." In consequence of this success Franz Liszt claimed Singer's services at Weimar in succession to those of Laub who had just come to London, and he was promptly appointed leader of the Court band and a chamber musician to the Grand Duke.

In Weimar Singer married in 1859, and found himself in the happiest of circumstances, yet, on the recommendation of Meyerbeer, he went in 1861 to Stuttgart as professor of the violin in the Conservatorium, leader of the Court music, and chamber musician. Here he was thoroughly in his element—he had ample scope for his great ability as a teacher, and in addition was able to do much for the benefit of his art. This latter he accomplished chiefly by the quartet concerts he founded, which met with triumphant success that reached its climax when in 1886 Singer celebrated (in true German fashion) the five and twentieth anniversary of his artistic career.

To Singer was primarily due the institution of the Stuttgart Musical Artists' Society in 1878, the opera conductor, Seifriz, being an able and willing coadjutor here and elsewhere in his efforts to advance art in Stuttgart.

During the years of his sojourn in the Swabian capital, Singer made many concert-tours. He took a prominent part in the famous festivals at Aix-la-Chapelle, Magdeburg and Basle; in the first performance of Liszt's "Granermesse" at the dedication of the Basilica at Gran, and, on Wagner's invitation, at the laying of the foundation stone of the Bayreuth

opera-house. He took part, too, in the "Tonkünstlerversammlung" at Dessau, played in the Philharmonic Concerts in Vienna with Otto Dessoff, and gave concerts with Liszt, Grützmacher and Cossmann the violoncellists, and Bülow.

As a composer for the violin Singer has shone at least as regards quantity, the list of his works including concert-pieces, fantasias, studies, caprices, transcriptions and arrangements of the classics, and a "Great Violin School" which he compiled in conjunction with the already mentioned Seifriz.

Singer is the fortunate owner of one of the finest Maggini violins in Germany, or indeed anywhere. He bought this instrument from one of his earliest teachers, Ridley Köhne, who had obtained it from a Venetian family. It is said to have a beautiful silvery tone, the equal of the best Strads.

LXXV.—LUDWIG STRAUS

BELONGED in his best day to the highest order of devotees to the noble art of violin playing, and he excelled in the poetical translation, as it were, of the meaning of the composition which he played. He was born at Pressburg on the 28th March, 1835; entered the Vienna Conservatorium in 1842, and quitted it on the breaking out of the revolution in 1848. He studied the violin under Hellmesberger and Joseph Bohm, and composition with Preyer and Nottebohm, and made his first public appearance at a concert in the hall of the Musik-verein at Vienna in June, 1850. It should be stated that on the closing of the Vienna Conservatorium during the revolution Straus studied privately with Bohm.

For some years after 1851 Straus travelled in various countries giving successful concerts, at one of which he met Liszt, who helped him as he did the majority of young artists in those days. In 1857 Straus and Piatti became acquainted and made a prolonged tour together in Germany and Sweden; their acquaintanceship thus began, becoming riper in after years when each had a permanent place in the Popular Concert quartet at St. James's Hall, London. In 1859 Straus was appointed leader of the opera orchestra at Frankfort where he also led the Museum concerts, and in the latter year he first visited England to play at the Popular Concerts, and those of the Musical Union. In the following year he returned again and played at many of the principal concerts including those of the Philharmonic Society.

In 1864 he finally quitted Germany and took up his residence in England, living at Manchester, where he led the Hallé band. For many years he was a member (viola) of the Popular Concert quartet, a position he resigned a year or two before his death.

LXXVI.—EUGENE YSAYE.

BIOGRAPHICAL details of this distinguished professor at the Conservatorium in Brussels are scarce and difficult to obtain, owing to his modesty. He was born at Liége towards the end of 1859, and early began to learn to play the violin from his father, the conductor and violinist there. After studying at the Liége and Brussels Conservatoriums, he entered the Paris Conservatoire, where he completed his course of study in 1881, and immediately started on a series of concert tours, when he proved above all things the possession of an extraordinarily flexible left hand, and a powerful and free bow.

Ysaye is a violinist in all branches of the art of the highest ability, who perhaps better than any other of his contemporaries has the best knowledge of how to combine the styles of the French and German schools to the greatest advantage of each.

(Ysaye has frequently visited England; in point of fact he seems now to have settled down into a "hardy annual." And none can deny him a hearty welcome whensoever he elects to appear. None who heard him a year or more ago at the Queen's Hall in London when he played the violin concertos of Mendelssohn and Beethoven in the same concert, can fail to have appreciated the masterly genius of his interpretation. Personally we are disposed to think Ysaye leads the whole violin world in the matter of beauty and purity of expression. He has passed successfully through the stage of extreme sentimentality and now sails placidly along in the sea of real sentiment. To his great gifts as a violinist and teacher he combines that of a conductor, his own orchestral concerts in Brussels being perhaps the chief features of musical life there now, while he has often officiated as orchestral conductor in London.

LXXVII.—HENRI VIEUXTEMPS.

WHEN de Bériot heard Vieuxtemps in Brussels for the first time, he recognised immediately in him the capacity of a great artist, and thereupon instead of allowing him to take his chance of a sufficient musical education, he himself undertook to teach the boy what he could. This interest on the master's part brought its own reward; Vieuxtemps earned the title of de Bériot's best pupil, and there came a time when the whilom pupil almost surpassed his teacher as virtuoso, as professor of the violin and as

composer, for Vieuxtemps is undeniably to be reckoned among the elect of his contemporaries.

His playing was remarkable for his broad, singing tone, great poetry in his reading of a work and complete technical equipment, so that difficulties hardly existed for him. His compositions, too, are among the best in modern violin literature.

Henri Vieuxtemps was born 20th February, 1820, at Verviers on the Belgian frontier. His father taught him the elements of violin playing; after him one Lecloux, who seems to have been very thorough and earnest as well as successful in his methods. When the youth was barely eight years of age this teacher took him on tour through his native land. He reached Brussels in 1828, where at that time the six-and-twenty year old de Bériot was living.

In 1830 when de Bériot was compelled by the revolution and the disruption of the Netherlands to resign his office of Royal Chamber-musician, Vieuxtemps went with him to Paris, where his wonderful technical dexterity (having regard to his youth), created a great sensation. Three years later he began an important concert tour which extended through a great part of Germany. Notwithstanding his success he found several weak spots in his artistic armour, to rid himself of which he remained for some time in Vienna to study composition under Sechter. In 1835 he continued these studies under Reicha in Paris.

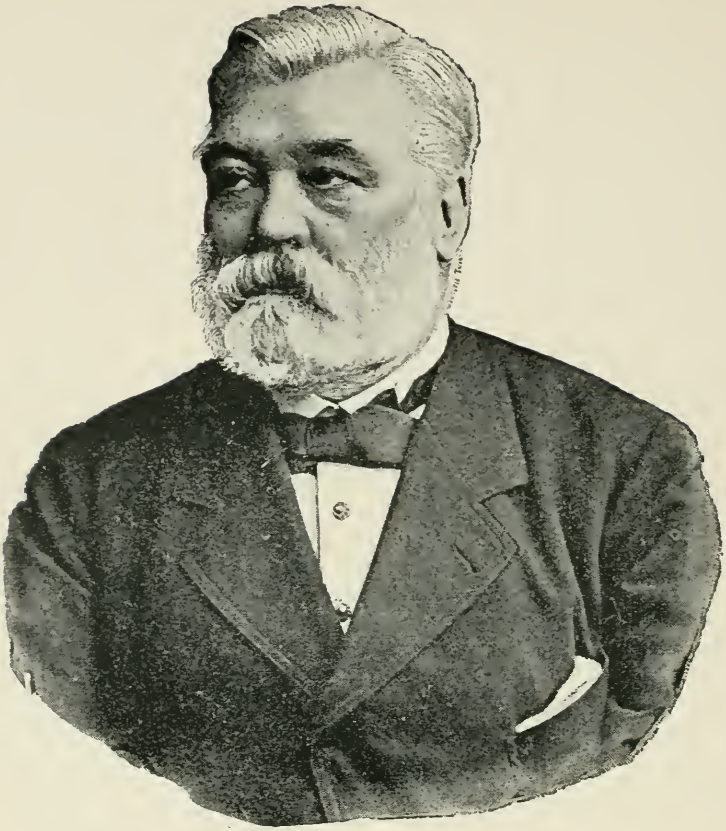
Next he began again to travel, this time wandering over the greater part of Europe; and in 1844 he visited the chief towns of America. In 1846 he became a royal Russian chamber-musician and solo violinist in the Czar's orchestra—a post he held for six years. After resigning it he began yet once more to travel, and in 1857 he visited America for the second time. It is stated that this journey and the general artisan-like condition of musical life over there at that time effected more harm than good to Vieuxtemps, artistically at least. That the fault was not his is proved by his phe-

nomenal triumph in Europe immediately after his return home.

In 1871 he received the post of first violin-professor at the Conservatorium in Brussels, rendered vacant by the retirement of de Bériot owing to blindness; curiously enough a mishap occurred also to him on his taking up his new duties, for in 1873 he was maimed and unable to play any more. Nevertheless he continued to teach, hoping eternally but in vain for convalescence, which finally he sought in Algiers, where he died on 6th June, 1881.

His wife, Josephine Eder, a distinguished pianoforte player, who had accompanied him in his concert tours throughout the world and shared with him his joys and sorrows, died in 1868.

Vieuxtemps's compositions, which are of great service to the concert player as well as to the student, include five grand concertos (in E, F sharp, A, D minor and A minor): a number of smaller concertos, a fantasia (with orchestra), a fantasia caprice, two Slavonic fantasias, an introduction and rondo, a caprice "Hommage à Paganini," a violin sonata, variations on "Yankee Doodle," a duo concertante on themes from *Don Giovanni*, a duo brilliante, a suite, cadenzas to Beethoven's violin concerto, and endless studies and smaller pieces.



LXXVIII.—PROSPER PHILIPPE CATHERINE SAINTON.

ALTHOUGH Sainton came of an old southern French stock he belonged entirely to the English musical world. Of his youth little enough is known. He was born 5th June, 1813, at Toulouse and entered the Paris Conservatoire (where he was a pupil for violin of Habeneck) on the 20th Dec., 1831. His own diligence speaks volumes for his clever teacher, and soon after the completion of his course in the music school and after a brief period of orchestral playing at

the Grand Opera, Sainton undertook a lengthy concert-tour through Southern Germany, Upper Italy, Russia, Sweden and Denmark. In 1840 he became professor of the violin at the Toulouse music school, but in 1844 he came to London where the purity and elegance of his playing, far more, by the way, than the grandeur of his tone, won for him the admiration of all the friends of music and connoisseurs. He was appointed violin professor at the Royal Academy of Music in 1845, leader of Her Majesty's band, and of the orchestra at Her Majesty's Theatre, and a chamber musician to the Queen, a post he held till 1856.

He married in 1860 Charlotte Dolby, the eminent contralto singer, who for years was known throughout the length and breadth of the land as Mme. Sainton-Dolby.

After many busy years Sainton retired into private life, and died in London, full of years and honour, 17th October, 1890.

[It is worthy of note that at the last Birmingham Festival before his death, every violinist in the orchestra had been either a direct pupil of Sainton's or a pupil of a pupil].

LXXIX.—HENRI WIENIAWSKI.

A BRILLIANT success followed immediately upon the first appearance of this artist after he had laid a solid foundation for a career as a virtuoso in Paris and Brussels.

Wieniawski was born at Lublin on the 10th July, 1834, but while still a small child his mother took him to Paris, where, in 1843, Clavel became his earliest violin master. In the year following he entered the Conservatoire where Massart, who had only recently been appointed professor, took him into his class. In the second year after his entry Wieniawski began to show the full benefit of this tuition, for he was awarded the first prize in the violin classes. Then he set out for Russia, but soon returned

to Paris, where he continued his studies during 1849-50, and paid particular attention to harmony under Colet's guidance. In the concert-tours upon which he immediately set out his brilliant execution and warmth of style, and his absolute indifference to all technical difficulties, made for him at once the reputation of one of the foremost violinists of the day.

In 1860 Wieniawski visited St. Petersburg yet once more, where he obtained a billet as Imperial chamber musician, a post he continued to occupy until 1872, when he made a grand tour of the United States of America with Rubinstein (for which, it may be stated, he alone received 100,000 francs—Ed.). On the return to Europe of Rubinstein, Wieniawski remained in America (and made a "big bag" of fame as well as of gold) until 1874. At this time Vieuxtemps fell seriously ill in Brussels; Wieniawski was telegraphed for to succeed the former as professor of the violin in the Conservatoire there. This offer he promptly accepted, and as promptly returned to Europe, where, in Brussels chiefly, he remained from 1875 to 1877.

When Vieuxtemps became convalescent, Wieniawski had to go, when he began again to travel. His numerous friends, however, all hoped and wished that he would renew his connexion with the Brussels Conservatoire on Vieuxtemps's permanent retirement.

In 1880 he was carried off by heart-disease in a hospital at Moscow, where, curiously enough, he died absolutely unknown and without means. This is all the more remarkable in view of the enormous sums of money that must have passed through his hands. That he had received all possible attention from those who were able to help him is amply proved by the fact that at one time or another he was decorated with orders by the rulers of Russia, Sweden, Denmark, Belgium, Holland and Meiningen, to mention but a few.

Although Wieniawski reached the highest altitudes through his brilliant technical equipment, in which even in his own day he was probably unrivalled, yet he com-

bined with this much more than the characteristics of a mere virtuoso. His fire made his playing thrilling, and his numerous compositions testify to his possession of real musical feeling and beauty of ideas. His D minor Concerto, the two polonaises and his "Légende" will probably never vanish from the violinist's repertoire. (To which we may add the "Airs Russes," which we imagine is more often played in the concert room than any other of Wieniawski's compositions).

Wieniawski left behind him two and twenty original compositions; two concertos in F sharp and D minor; three volumes of studies, the "Légende" and the two polonaises, as well as a fantasia, at one time very popular, on themes from Gounod's "Faust."

LXXX.—FRANCESCO MARIA VERACINI.

IN the first half of the eighteenth century Veracini and Tartini passed for the masters *par excellence* of violin playing; but beyond their virtuosity they had nothing in common. For whilst Tartini was the personification of modesty, Veracini was at his best only in the full glory of public appreciation. Born towards the end of the seventeenth century in Florence (probably about 1685) he began early to travel, and only after a prolonged stay in Poland did he return to Italy.

His first appearance in Venice occurred in 1714, or so it would appear, when he met with such suc-

cess that Tartini, who had recently arrived, hurriedly withdrew.

Many characteristic anecdotes are related of this period of Veracini's career. Once it was customary in Lucca on the Feast of the Cross (14th September) for all the first singers and instrumentalists of Italy to repair thither. Veracini on one such occasion announced his intention of playing a violin solo, but on entering the church in which the performances were to take place he saw that the place of honour was occupied by Father Girolamo Laurentio of Bologna, who promptly enquired of Veracini what he desired.

"The place of the first violinist," said Veracini.

"That I have already taken as usual," replied Laurentio, "but if you are to play a concerto at vespers or at High Mass, no doubt a place will be found for you."

To this Veracini made no reply, but, turning his back upon the reverend father, he seated himself in the lowliest seat. Whilst Laurentio played he listened carefully. Then on being asked to play a concerto, he hesitated, but expressed his willingness to play in the choir and invited Lanzelli, a violoncellist from Turin to accompany him. This request being granted, he played so beautifully that the congregation shouted *evviva!* with one accord. When he had finished Laurentio came to him and said, "Thus plays the *first* violin!"

From Venice Veracini went to England direct, but the precise date is apparently doubtful.

According to one English source he first visited England when the famous singer, Farinelli, was here. He however came in 1734. More correct is probably the statement that he was here as early as 1714 and gave concerts then in London. While in Venice he was heard by the Crown Prince Frederick Augustus of Saxony, who invited him to Dresden. In 1717 Veracini followed up this invitation, presented the Prince with three new violin sonatas, and was promptly appointed chamber musician. Thereupon Concertmeister

Pisendel and other German musicians immediately began a series of intrigues against him and so cleverly were they carried on that once Veracini was bested by an ordinary fiddler in a battle royal, each playing the same piece, which, however, the latter had previously studied, but Veracini had not seen before. Veracini was thus humbled before the whole court, and in a fit of chagrin and shame he flung himself from a window and sustained a fracture of the leg which left him lame for the remainder of his life. As soon as he was convalescent, he turned his back on Dresden, and is said to have spent a long time with Count Kinsky in Prague. According to some reports he went in 1730, in others in 1736 to London once more, where he shared with Festing, a pupil of Geminiani's, the leadership of the orchestra at the Haymarket Theatre.

Handel is said to have valued him highly and to have helped him greatly. Yet at this period Handel himself was being out-done by Hesse, another German, as an opera composer, and had already turned his attention to oratorio writing.

In 1744 when the Haymarket Theatre was empty, Handel took it for oratorio performances, wherein Veracini often took part and shone brilliantly. Veracini had a beautiful full tone that penetrated in the largest room through the most powerful orchestra. These grand performances lasted from the 3rd November, 1744, to the 23rd April, 1745. Immediately afterwards Veracini quitted England. He had passed his zenith. On the voyage he had the misfortune to lose all his goods and chattels, including his pair of fine Stainer violins by shipwreck. These violins, which were believed to be the best in the world, Veracini had christened Peter and Paul. He died at Pisa in 1750.

Veracini, a prolific composer, wrote twelve violin sonatas with bass; violin concertos and symphonies for strings and piano. One of the sonatas was edited and published by Ferdinand David with accompaniment; another was issued in its original form by Wasielewski.

He also wrote several operas, one of which, *Afonso*, was played for twelve consecutive nights at the Haymarket, while another, *L'Errore di Solomone* survived but two performances.

LXXXI.—WILHELMINA MARIA FRANZISKA NERUDA (LADY HALLÉ).

A BRILLIANT "star" in modern violin art is this eminent artist, who by the success which has attended her concerts in all the more important European cities, has given abundant evidence of her great gifts. She was born at Brünn on the 21st March, 1838, and received a sound beginning of a training from her father, Josef Neruda, a useful violinist well known at Brünn. Later Leopold Jansa became her teacher. In

1846, when she was barely seven years of age, she made her first public appearance in Vienna with her sister Amalie (a pianist). According to Edouard Hanslick, the date should be 1849. This eminent critic adds, in speaking of "the little Neruda"; "she is wonderful indeed in bravura music, in musical intelligence, and finally in her remarkable accuracy." He quotes Goethe's famous dictum, too,—"If we develop proportionately when grown up as in childhood, we must all be geniuses." Lady Hallé has certainly developed as she grew up, and became proportionately greater in the enlargement of her gifts. Therefore she is a genius. (On the occasion under notice Fräulein Neruda played an "empty fantasia" by Alard, lead an equally empty trio by Zäch and wound up with the "Carnival of Venice." —Ed.). After this preliminary canter her father took her on tour with her sister and brother, and in 1849 she first appeared at the Philharmonic in London.

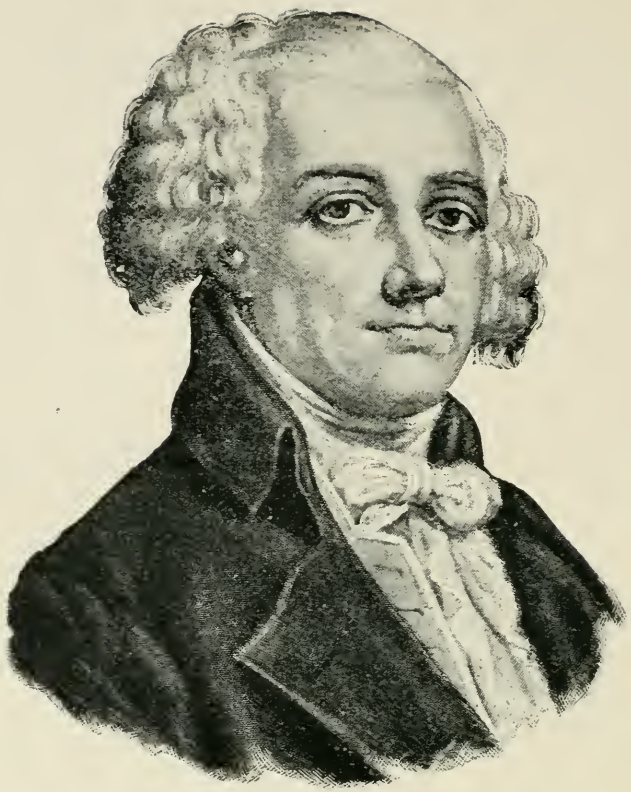
In 1864 she created a sensation in Paris, and in the same year she married Normann, a conductor from Stockholm, where she went to reside, and where in 1869 she became professor of the violin at the Royal Music Academy.

Notwithstanding this, however, she still continued her concert tours, and since 1869 she has been a prime favourite of the London musical world, not merely as a soloist, but as one of the leaders of the Popular Concert Quartet.

On the death of Normann, Mme. Neruda married Sir Charles Hallé. In 1890-1 the pair of distinguished artists made a grand tour in Australia (and only a short time before Sir Charles Hallé's death, they toured in South Africa).

Lady Hallé is equally great as soloist or quartet player and worthy to stand by the side of any other player. In spite of the enormous number of lady violinists who have appeared in the last few years, none has attained the same high level as that reached long ago by Lady Hallé. She is the happy owner of Ernst's Strad.

After Sir Charles Hallé's death Lady Hallé retired for a time into private life, but later undertook the duties of a professorship in Berlin.



LXXXII.—GIOVANNI BATTISTA VIOTTI.

THE great Italian violin school which died out temporarily with Tartini and Pugnani, was revived again by Viotti, an exceptionally gifted pupil of the latter. To Viotti then belongs the credit of founding the new French School. He, like Pugnani, was a thorough master of his instrument. His broad, full tone, his immaculate purity of intonation, the passion of his playing, its power, sympathy and expression, were the talk of the whole musical world. Although Viotti gave up travelling as a concert player long ere his powers failed, yet his fame spread without ceasing.

Moreover Viotti is one of those artists whose life is full of outward change and not free from adventure. He was born at Fontana in Piedmont on the 23rd May, 1755, as the son of a blacksmith, and, like all other famous violinists, he took delight in music at a very early age. He was at one time given a small toy violin, such as may be purchased for children in any market for a mere song, and with this he amused himself so advantageously that his father, who played the horn in his leisure moments and was an amateur of music, decided to make him a musician. A lute player who lived in the same town was his first master, but on the latter changing his domicile a year later, the lessons came to an abrupt end. It happened that Viotti's father, who as has been said was by way of being a horn player, was summoned with a flautist from Fontana to go to Strambino to take part in a church festival there. Little Viotti went with his father, and after the festival a symphony was played at the palace of the Bishop Francesco Rosa, in which the lad played the violin. This attracted the prelate's attention and he decided to help the youth. A prominent citizen in Turin, the Marchesa Voghera, had asked the bishop to seek a fellow-student for her little son, and Rosa recommended Viotti. The latter went to Turin, bearing with him the bishop's letters of recommendation, but he came near to being "returned with thanks" since he was much younger than the Marchioness's eighteen-year-old son. He was saved, however, by giving proof of his great talent, and ultimately he was allowed to stay, and was treated like the son of the house, who later became Prince of Cisterna, and also was permitted to take lessons from Pugnani who was already famous. The Prince himself tells the story of the trials the thirteen year old Viotti had to undergo, how he was shown a sonata by Besozzi by a violinist named Celognetti, a member of the Ducal Orchestra, which he played at sight. On being praised, he replied that this was but a trifle, whereupon Celognetti placed a much more difficult work by Ferrari before him. This too was brilliantly read. The examiner then took him

with him for the first time to the theatre to the performance of an opera. Viotti played in the band without any previous rehearsal, and after it was over he repeated many of the loveliest passages from memory.

Viotti was then appointed a member of the Ducal band at Turin, where he remained until 1780, when he travelled in Germany, Poland and Russia. He was in Berlin, but King Frederick was already too old to interest himself further in budding talent. In St. Petersburg Viotti had a great triumph, the Empress Augusta heaping honours upon him and wished to retain him. But he left to come with Pugnani to England where he created a profound impression, and according to report, quite put Geminiani in the shade.

From London he went to Paris, where in 1782 he appeared in one of the *Concerts Spirituels*, playing his own compositions so well as to arouse the greatest enthusiasm. Connoisseurs especially praised the fine taste exhibited in his compositions, which lead to some revulsion in feeling. After Viotti had played for two consecutive years in the *Concerts Spirituels*, he discovered that one evening he was rather coolly received by a public who on the following evening warmly applauded an unimportant player who created furore by a commonplace rondo. This decided Viotti not to appear again. He remained, however, in Paris for nine years, but never again appeared in public. In 1784 Marie Antoinette, the Queen, appointed him her musical accompanist, with a pension of 6,000 francs. The famous Marshal Soubise (who died in 1787), created him conductor of his excellent private band. In his own dwelling Viotti organised a small band with which he tried over his own and his pupils' compositions, especially his concertos, which ultimately became known throughout the world.

In 1788 when Leonard, the Queen's barber, received the privilege of building an Italian opera, Viotti joined hands with him, went to Italy, and collected together an extremely good operatic *ensemble*. He also engaged an excellent orchestra. Assisted by Cherubini the per-

formances opened with great brilliance in 1789. Then Viotti erected the Théâtre Feydeau—with the money of the "intendant" of this name—which he opened in 1791. But the breaking out of the revolution completely upset all these artistic undertakings, and Viotti lost the whole of his hard-earned savings. He then went to London to try to make money by giving concerts. Unfortunately for him he was there regarded as a spy of the French Revolutionary party, denounced and prosecuted. The affair was an intrigue of a party of poverty-stricken emigrants, who had "learnt nothing, forgotten nothing."

Viotti then had to quit England, when he settled for a time in the neighbourhood of Hamburg, where he remained till 1795. Here he was Fredrich Wilhelm Pixis's teacher, and here he composed his violin duets. Next he returned again to England, where he remained upwards of twenty years. He became a partner in a wine shop, which produced sufficient for his main expenses.

According to some chroniclers Viotti had little luck with this wine-shop; but this hardly seems true since after he owned the shop he did not give lessons in violin-playing.

Industrious habits were, and still are, peculiar in Italy, and it is interesting to think that had necessity not compelled Viotti the artist, he is not very likely to have happened upon the idea of turning shop-keeper. The lives of several other great artists of that time, *e.g.*, Haydn and Mozart, tell us that it cost endless trouble to obtain a livelihood such as a common artisan had no difficulty in obtaining. Viotti never more appeared in public, but during this period of time he composed his second series of concertos.

He visited Paris in 1802, 1814 and 1819, undertaking in this last year the direction of the Grand Opéra, which at that time was in a weak state, which Viotti was unable to alleviate. In 1822 he once more resigned the post, but received a pension of 6,000 francs. Bent by misfortune and illness he became chronically unwell and died in London on the 10th March, 1824.

Among his most promising pupils were Rode, Libon, Pixis and Robberechts; through the last-named Viotti's school passed to de Bériot.

Of his works there are nine and twenty concertos, two concertantes for two violins, fifteen quartets, twenty-one trios, fifty-one duets, six serenades, five sonatas, three divertissements. A number of the quartets and trios exist in an arrangement for violin and pianoforte.

LXXXIII.—LOUIS SPOHR.

IN the same sense in which Schiller, Goethe, Shakespeare, are called the princes of poetry, Bach, Beethoven, Mozart, Weber are spoken of as princes of the Art and Science of Music. Spohr, too, belongs to the elect. He was a poet in tone as they were in words. His talent was not the result of good schooling but of born genius. This is easily seen in his life, since although he was the son of a skilful physician and of a very musical mother, (both of whom came of gifted stock, belonged to good families, and taught their child well the elements of learning), yet his regular professional

education was moderate at bottom and Louis unquestionably reached his kingdom in his knowledge of music and his mastery as a technical artist more autodidactically than through any regular, solid schooling. Moreover, since he possessed a very elegant style of writing and a certain philosophical, contemplative nature, there is no doubt of his chief indebtedness to self.

In violin playing he had no famous teacher. In theory he only had a few desultory lessons from a petty nonentity—an organist to boot. When barely fourteen years old he was made by his father to stand on his own feet. Yet all the same to what heights did he not attain! Undeniably accurate reports describe him as "the last truly chosen representative of violin composition, among German violinists the only important composer," and "of great influence through his creative faculty as well for the present as the future musical world."

Only a truly heaven-born genius could rise from such simple artistic circumstances as those of the Brunswickers of the beginning of the century to the high musical point reached actually by Spohr.

Spohr's *Autobiography*, a deeply interesting work, which deserves to be very generally known, gives the best idea of the man. Here he appears with all his delightful *naïveté* and candour, with his strongly conventional yet noble mode of life, his respect for all that was good and beautiful in man, and all his leaning towards the highest in art.

Louis Spohr was born at Brunswick on the 5th April, 1784. Two years later his father removed to Seesen, a small township in the Duchy. There there was no other artistic excitement than that furnished by the musical practices of his father at home, in which Spohr *père* played the flute, while his wife played the pianoforte and sang. Next the little Louis learnt to sing, and about his fifth year he was presented with a diminutive violin upon which he learnt to play without the aid of a teacher. As he showed an uncommon *penchant* for his little instrument, the local School-Director, Riemen-

schneider, was asked to give him some instruction. But quicker than he learnt to wield his bow did he learn to read his notes. He progressed so rapidly as to be able very soon to take part at home in performances of Kalkbrenner's trios for pianoforte, violin and flute.

The family circle was increased when Louis was but six by the advent of Dufour, a French refugee, who played both violin and violoncello, and who naturally had some effect on the little lad. When Dufour recognised Spohr's talent and noticed his budding efforts at composition without his ever having had one single lesson in harmony, Dufour persuaded old Spohr to send his son to Brunswick for further and better tuition. There was an objection to this in that his son had not yet been confirmed, and so Louis was promptly trotted off to his grandfather at Woltershausen that the objection might be removed. This old gentlemen, however, proved a violent opponent of the scheme for making his grandson a violinist. The latter was on no account to fiddle in the parsonage. However, he was permitted to go twice a week to the Cantor at Alfeld with his fiddle. Spohr, in his Autobiography, declares that this Cantor could not play so well as he himself played.

Soon after returning home from Woltershausen, Spohr went to Brunswick, where the chamber musician, Kunisch, gave him violin lessons, and the organist Hartung taught him harmony and counterpoint. "I still remember," said Spohr, "how Hartung once did me a wrong, when one day just after I had begun my lessons, I showed him one of my compositions."

"There is plenty of time for this," said he. "First we must learn something."

"After a month or two, however, he himself invited me to try to write some little thing, which he corrected so pitilessly and scratched out so many (what I thought) beautiful ideas, that I lost courage and my desire to show him anything further. Not very long afterwards these lessons ceased owing to Hartung's ill-health. Yet he was the only teacher for theory I ever had. I was

now compelled to seek lessons elsewhere. I derived my chief benefit from reading good full scores which I procured through my teacher Kunisch from the theatre library. In this way I soon learnt to write correct harmony, and I was emboldened to make my first public appearance in one of my own compositions in Brunswick. This occurred in a concert at the St. Catherine school, which I attended as a scholar of the second class. I met with so great success as to receive an invitation to take part in the subscription concerts of the 'Deutsches Haus,' for which I received a miserable fee."

Acting on his teacher, Kunisch's, advice Spohr then had lessons from "the best violinist in the Brunswick band," Concertmeister Maucourt, whereby he progressed gradually towards becoming for his years a really excellent soloist. But as his father was no longer in the position to afford any more money for his education, owing to the fact of his having also two daughters to educate, he sent his son into the world as a "travelling artist," first to Hamburg, at which Frau Spohr shook her head doubtfully.

Spohr *père* gave his son a letter of recommendation to the well-known professor Büsching, who, having read the letter with increasing astonishment, cried out:— "Your father is the same old—! What folly to send a boy to take his chance in the world." An artist who was desirous of appearing publicly in Hamburg, must already enjoy a reputation, or at least have the means to bear the great expense of a concert. In summer all the rich folk were in the country, wherefore such a concert was quite without any prospects of success.

Without saying a word Spohr turned his back on Hamburg to return on foot to Brunswick, and only when he had left the great city some way at his rear did the idea strike him that he had been very foolish to run away so quickly, whereby he had shown little confidence in his father.

In his distress he determined to go for help straight to the Duke of Brunswick, who was himself a violinist.

Having reached Brunswick he wrote a letter of request, placed himself in a pathway in the court garden which the Duke was known to frequent daily, and presented his petition. His success was favourable; the Duke allowed him to play in one of the weekly Court concerts. Having played, the Duke came to Spohr, tapped him on the shoulder and said: "The talent is there; I will look after you. Come to-morrow morning to me."

When on the following day Spohr presented himself at the castle, the Duke said graciously: "There is a place vacant in my band, which I offer you. Be diligent and behave yourself. If you make proper progress in the next few years, I will send you to one or other of the great masters, for here we have no good example for you to copy."

Thereupon Spohr at fifteen years of age was duly installed a chamber-musician on the 2nd August, 1799. His salary was one hundred thalers; and his duties were to play at the Court concerts and in the opera. In the latter there was at that period a company of French singers and actors. "I learnt there," wrote Spohr, "French music before I learnt German, which no doubt was not without its influence on my taste and compositions." Ultimately, however, he had an opportunity of hearing Mozart's operas; "and now," said he, "Mozart became once and for all my ideal and model. I recollect perfectly well still my wonder and dreaming charm at hearing the *Magic Flute* and *Don Giovanni* for the first time."

In a quartet-party he learnt the early quartets of Beethoven and worshipped henceforth at the shrine of Beethoven hardly less assiduously than at those of Mozart and Haydn.

After some time the Duke invited him to select a famous master under whom he would like to study. Spohr chose Viotti, who, however, had recently become a vine-grower, and would take no more pupils. Next he chose Ferdinand Eck, who then was the most famous violinist in Paris. Yet here again he met with no luck,

for Eck had just run away with a rich Countess whom he married, and with whom he lived happily and well. Ferdinand, however, recommended his brother Franz as teacher. Franz Eck then was travelling in Germany, and was promptly invited to play in Brunswick; he came, and Spohr was equally promptly handed over to him as his pupil under the condition that he should accompany Eck on his tour. This tour extended then to Hamburg, where Eck began his lessons. Of this Spohr wrote in his diary: "To-day, 30th April, 1802, Herr Eck began to teach me. But oh! how discouraged I was! I, who even then believed myself to be one of the finest virtuosi in Germany, couldn't play one single bar so as to please him, but had to repeat each at least ten times, in order to get at any sort of satisfactoriness. For choice it was my bowing that annoyed him, and even I saw for myself that it was necessary to alter it."

In Hamburg Spohr became acquainted with J. L. Dussek, who had a difference with Eck. Then they went to Ludwigsbest, where the Court wished to hear Eck play; and on to Strelitz, where Spohr completed his first violin concerto, op. 1, and the violin duets, op. 3.

Very interesting are Spohr's remarks made about this time in his diary. "When studying these duets with Eck it became quite clear to me that my teacher, like so many violinists of the French school, was not a thoroughly cultivated artist, for in spite of the completeness of his performance of concert-music and a few other pieces learnt from his brother, he little understood the art of getting to the bottom of music that was strange to him. And so when we were studying my duets we exchanged *rôles*, the pupil showing his teacher how they should be played. I found, too, in Eck's attempts at composition, that he could not have been the author of the violin-concertos and quartets which hitherto he had given out as his own. Later these concertos were issued as by the elder Eck, and the quartets bore the name of Danzi in Stuttgart."

Continuing his journey, Spohr again found in Mitan an opportunity of showing in his diary his position in regard to his teacher. A musical friend, von Berner, who had often heard him, said when making his adieux, "My young friend, you are on the right path: follow it up. Herr Eck as a virtuoso is still far above you, but you are already a far better musician than he."

At that time Spohr came across the firm of Breitkopf and Härtel when his first concerto (dedicated to the Duke of Brunswick) was being printed. "I had bargained for no pay," he wrote, "and only asked for a few free copies. But our agreement was that I was to buy a hundred copies at half-price! At first my budding artistic pride rebelled against this, which seemed to me a paltry condition. But the desire to see the concerto printed as soon as possible, so that I might present it in print to the Duke on my return to Brunswick, and the hope that he would make me a present, helped me to overcome my scruples and to let the condition pass. The concerto was ready on the day fixed, and was in the hands of a music-seller as soon as I returned to Brunswick; but the balance was not delivered until the sum was paid for the hundred examples referred to."

In his autobiography this story is told without any irritability; but in it is some food for reflection. A year or two later music publishers were delighted to be able to do business with Spohr.

The diary kept then by the sixteen year old artist is very interesting in showing his musical development; it betrayed especially an uncommon knowledge of human nature and a rare critical faculty. Not rarely had young Spohr cause to speak discreetly of men and things, especially of his teacher, and indeed he often wrote of them with a ripeness of judgment and a feeling for æsthetics that did him great credit. As Eck had been appointed soloist to the Czarina in St. Petersburg, with a salary of 3,500 roubles, Spohr had to leave him and go home alone. Very touching is Spohr's description of his brotherly friendship with the young French violinist

Remi in St. Petersburg. On Spohr's birthday Remi embraced him, saying, "You must exchange violins with me that we have a souvenir of each other." "I was astonished and overjoyed," says Spohr, "for his violin always seemed better than mine. But as his, a genuine Guarneri, was worth at least as much again as mine, I had to decline his offer. He, however, would not be put off, saying, 'Your violin I like because I have heard you play on it so often, and if mine is really better, take it as a birthday present from me.'"

Of his last meeting with Remi he says, "On the 1st June (20th May) I packed my things and then went out to take leave of my friends and acquaintances. The parting from my good Remi was painful and cost us both many tears."

Of his teacher Eck (whose ultimate end was an unhappy one, for he became mad), Spohr said that he had much to thank him for. But on his return home it was Pierre Rode who exercised the greatest influence over his artistic life. On July 5th, 1803, he arrived once more at Brunswick. "The first happy news I received there was that the famous Rode was in the city and was down to play shortly before the Court. I therefore lost no time in making my arrival known, that I might be invited to the concert." Spohr was received "with every kindness"; shortly after his audience with the Duke the Court Chamberlain presented him with what remained of his travelling money as a gift and added twenty golden Friedrichs in return for the dedication to the Duke of the violin concerto.

"I was burning from anxiety," continued Spohr, "to appear at this concert as violinist and composer before the Duke and the public, to give him proof of my diligence and progress. But things did not go so quickly as Rode had already announced his intention of giving a concert in the theatre. Moreover I was a little uneasy at having to appear so soon after the famous player. For the oftener I heard him, the more was I affected by his playing. Aye, I never hesitated one

moment to put Rode's playing—then an exact reflection of his great teacher Viotti—over that of my own master, Eck; and I worked hard to make Rode's compositions my own.

"This I found not very difficult, and I had just got to a point when I was gradually acquiring an individual style, probably the truest of all copies of Rode among the young fiddlers of the time. The eighth concerto, the first three quartets and the world-renowned variations in G I managed exceptionally well in Rode's style: and with them in Brunswick as well as later on my concert-tours I earned a good deal of applause."

Spohr describes his first appearance as a "complete violinist" in Brunswick in a very characteristic manner, he could not quite rid himself of the idea that shortly before a great violinist had stood on the same spot.

"Now I had to put those who were envious of me to shame, who had declared that when I left, the Duke would once more squander his charity on some incapable and ingrate. I collected, therefore, all my courage, and it so happened that during the *tutti* of my concerto all round me was forgotten and I played with my whole soul. The success was beyond all expectations, for just after the first solo the applause burst out generally and spontaneously, and increased with each piece so that it seemed it would never cease at the end of the concerto. The Duke, too, who had called me to his box during the interval, assured me of his high satisfaction. Wherefore this day ever remained fixed in my memory as one of the happiest."

Spohr then entered the Royal Band as chamber-musician, sitting among the first violins. His salary was two hundred thalers in addition to the hundred he had already been in receipt of; and his "pickings" from outside sources were considerable.

Spohr suffered a serious loss when travelling to Göttingen to give his first concert outside Brunswick, for while approaching the former town at fall of evening his box was cut away from the back of the carriage and

stolen. The contents of the box were not only his clothes and money, but also the violin which Remi had given him. All went, and he never saw any thing of it again. The bow alone—a genuine Tourte—was left unnoticed by the thieves. Spohr then had to borrow clothes from a student and a violin, a Jacob Stainer, in order to be able to put in an appearance at his own concert.

Spohr's first concert-tour began in the autumn of 1804. In Halberstadt, Magdeburg and Halle he gave concerts that were artistically if not financially successful. Then he went to Leipzig. His account of life there then and the taste of the great commercial centre is interesting. First of all, he says, he had to conquer many difficulties in order to bring about a concert. The rich merchants to whom he had letters of introduction, knew nothing of him, and received him "politely but coldly." "I was very anxious," wrote Spohr, "to be invited to play at one of their music-parties in order to draw attention to myself; and my wish was fulfilled, for I was invited to a grand party and asked to play something. I chose one of the loveliest of the six new quartets of Beethoven, with which I had often charmed my hearers in Brunswick. But after a few bars I already noticed that my accompanists knew not the music and were quite incapable of playing it. This disturbed me, and my dismay increased when I observed that the assembled company paid little attention to my playing. Conversation became general, and ultimately so loud as almost to drown the music. I rose in the middle of the music, hurried to my violin-case without saying a word and was on the point of putting my instrument away. This made quite a sensation in the company, and the host approached me questioningly. I met him with the remark—which could be heard everywhere—'I have always been accustomed to be listened to with attention. As it has been otherwise here, I thought the company would prefer that I should stop. The host did not know at first how to reply, and retired

somewhat discomfited. As I made preparations for leaving, after having excused myself to the other musicians, the host came up and said quite amicably: 'If you could but play something else, something more suitable to the taste and capacity of the company, you would find them a very attentive and grateful audience.' It was clear to me before that I had chosen the wrong music in the first instance for such a company, and was glad enough now to have an opportunity to change it. So I took up my violin again and played Rode's E flat quartet, which the musicians already knew and accompanied well enough. This time there was perfect silence, and the enthusiasm for my playing increased with each movement. At the end of the quartet so much flattery was heaped upon me that I trotted out my hobby-horse—the G variations of Rode. With this piece I made quite a sensation, and for the remainder of the evening I was the object of the most flattering attention." This was much talked of in Leipzig—the youth with the head of a Jupiter had taught the company a lesson which did not fail of its effect. The consequence was that the musical amateurs took some notice of Spohr and came in a swarm to the rehearsal as well as to the concert. With his D minor concerto Spohr created quite a sensation; at the end of the concert he was warmly invited to give a second. In this he played for the first time in Leipzig the above mentioned quartets by Beethoven.

Roeblitz said of these in the *Musik-zeitung* that "Herr Spohr gave two concerts in Leipzig, on the 10th and 17th December, 1804. In both he gave us more pleasure than any other violinist except Rode. Spohr unquestionably is one of the finest of contemporary players, and, although so young, he astonishes us if we can get away from warm enthusiasm to cold astonishment . . . . His concerto is one of the most beautiful now available; in fact we know of none we prefer to his in D minor either in inspiration, beauty of idea, or power and solidity. His individuality leads him towards greatness; his

playing is superb. He can do everything, but he does most with purity of intonation, accuracy, brilliant technique, every kind of bowing, every quality of tone-colour, perfect command over all difficulties—all this gives him high rank among the greatest of virtuosi. But the soul which permeates his playing, his flights of fancy, his fire, tenderness and depth of feeling, his taste, and his insight into the works of others—that makes him a grand artist."

Such recognition made Spohr very happy, and weighed much with him then. He gave two concerts in Dresden with similar great success.

In Berlin he knew the most distinguished musicians —Radziwill, Romberg, Möser, Seidler, Seminler; but when he played Beethoven to them they were as ignorant as those of Leipzig. They praised Spohr's playing, but thought little of Beethoven. Bernhard Romberg actually said, "But, dear Spohr, how can you play such dull stuff!"

When he gave them more of Rode, they were positively delighted.

In Berlin he gave one concert, but in spite of every effort he could not bring about a second. On the other hand, however, he played at a number of musical parties, among others at the banker's, Beer, where he made the acquaintance of Meyerbeer, then a youth of thirteen, and heard him play. Of this he wrote: "The clever lad already aroused such enthusiasm by his virtuosity on the pianoforte that his relations and co-religionists regarded him with great pride. It is related that one of them, returning from a popular lecture on astronomy, called out to his friends: "Think you, they have already put our Beer among the stars. The Professor showed us a map of the heavens containing a picture of 'the little bear,' so-called in his honour!"

An apparent success attending Roeblitz's generous notice in the Leipzig *Musik-zeitung* occurred when Spohr returned to Brunswick. He received an invitation to fill the place left vacant by the death of the leader of the

orchestra at Gotha. He was almost rejected by the director owing to his youth—this quaint gentleman apparently not recognising the fact that genius does not require a ripe old age for its development. He asked Spohr to give out that he was older than his real age, and so the latter was taken, after a brilliant success at a court concert, to be twenty-five years of age, and as such he was appointed with about 500 thalers of pay.

The Duke of Brunswick, Carl Wilhelm Ferdinand, showed a strong disposition to help him. As Spohr left, the Duke offered his hand, saying: "If, dear Spohr, your new billet does not satisfy you, you will always find a place in my service ready for you." "I left my benefactor," wrote Spohr, "deeply moved, and unhappily, I never saw him again, for he fell, seriously wounded, at Jena, and died a refugee in England. I mourned him as a father."

The musical Prince Louis Ferdinand, with whom Spohr had often made music in Berlin, died heroically at Saalfeld.

At Gotha Spohr was on very friendly terms with the opera singer, Frau Scheidler, whose eighteen year old daughter became his wife. His first Gotha composition was a grand vocal scena written for the mother, and a sonata for violin and harp for the daughter, a clever harpist who subsequently often appeared with him in public. During his first year at Gotha he composed his concerto in C, which, with the harp sonata, afterwards made quite a sensation at Leipzig; he also wrote, shortly after Jena, whose far-reaching effect he appears not then to have fully appreciated, his 5th Concerto, Op. 17.

In October, 1807, Spohr and his wife started on a wide concert tour, beginning in Weimar. "Among the audience in the Court Concert were Goethe and Wieland, the latter of whom expressed himself most amiably towards me; the former was cold."

In Leipzig Spohr introduced on the 27th October his E flat Concerto, his Op. 22 and some harp pieces. The

Musik-zeitung said that he had now entirely freed himself from some mannerisms which formerly had been noticeable, and that now his tone, expression, accuracy and technique, whether in *allegro* or *adagio*, but especially in the latter, gave him a right to a place among the foremost of living violinists.

The Spohrs next visited Dresden, Prague, Munich (where the new King Max made much of them), Stuttgart (where Spohr broke through Court etiquette and forbad the King to play at cards during the music), where Spohr made Weber's acquaintance. Next they went to Heidelberg, where they gave a concert of which the *Musikalische Zeitung* said: "Eisenmenger's violin would have remained unforgotten had the Heidelbergers not had the pleasure of hearing Louis Spohr in their last concert, with his Rode manner, firm, lissom bow." Spohr himself wrote: "It pleases and surprises me that my method is always described here as Rode's, since I never believed that I had quite conquered his style."

This tour ended at Frankfort. On returning to Gotha, Spohr spent much time in composition; in 1809 he gave up a salary of two hundred thalers, not on account of his violin playing, but because he was a good chess player, and in October he and his wife set out on another tour, which Spohr intended should extend to St. Petersburg, but this was abandoned by desire of the Duchess of Gotha and because of his wife's homesickness.

At last in November, 1812, he reached Vienna. I have already said how Spohr feared a meeting with Rode; while his oratorio *Das Jüngste Gericht* (composed by command to celebrate "Napoleon Day" at Erfurt) made almost a fiasco, Spohr made a triumph as a violinist. The critics of standing said "Spohr is unquestionably a master of violin playing. In tender passages he is a very nightingale among contemporary players. His is the finest of tastes, and he conquers the greatest difficulties with consummate ease."

After having "fought" in friendly combat all the

violinist celebrities in Vienna, and being content with the result and desirous of departing, he received from the Count Palffy, proprietor of the Theater an der Wien, the offer of a place as conductor and orchestral director with a salary more than three times that he received at Gotha, and more even than at that time Salieri and Weigl received in Vienna. This offer he accepted. For the orchestra he obtained many talented young artists, among others Moritz Hauptmann from Dresden, who was seeking a settlement in Vienna, and his own brother Ferdinand, whom he had taught to play the violin.

Very interesting is Spohr's account of Körner written at that time (1813). Körner had promised to write him an opera libretto. "Yet suddenly Körner wanted to go as a volunteer in Lützow's *corps* to fight for the freeing of Germany. I hurried to him and tried to dissuade him, but in vain. Soon afterwards he left. Later it became known that a desire to free Germany was a secondary consideration, and that the first was an unhappy, unrequited affection for the famous Viennese actress, Adamberger." [This story is quite different from that usually told in the life of Körner.]

But of far greater interest is Spohr's account of his friendly intercourse with Beethoven, whom he had often tried vainly to see, until at last he met him accidentally in a restaurant. "Beethoven knew of me through the papers, and greeted me in an uncommonly friendly manner. We sat down together at a table; Beethoven was very talkative, which surprised our neighbours, for as a rule he sat silent. It was a troublesome business, however, to make him understand, for one had to shout at him loud enough to be heard three rooms away. He often came to this restaurant, and also visited me in my lodging. So we soon became well acquainted. He was a trifle rough, not to say *gauche;* yet a clear eye shone from under his shaggy eyebrows. He was very well disposed towards Dorette and the children. Of music he spoke but seldom. But when he spoke his judgments

were very strong and so determined as to render a reply almost impossible. For the work of others he had no interest whatever; wherefore I had never courage enough to show him mine. . . . . Beethoven's short, uncouth manner arose partly from his deafness, which then he had not learnt to bear quietly. Partly, too, it was due to his slender financial resources. He was not a good host, and besides was unfortunate enough to have his goods stolen. So the very necessities of life were often wanting. At the beginning of our acquaintance I once asked him when he had not appeared at the restaurant for several days, 'You were not ill?' 'My boots were, and as I own only this pair, I had to stay at home,' was his reply."

Everything else that Spohr has to say of Beethoven, of his laughable style of conducting, of the efforts of his friends to help him, of his compositions in the last period (when he wrote the 9th symphony) and of his anything but beautiful pianoforte playing, is extremely interesting, but cannot unfortunately be quoted here, as space is necessarily somewhat limited.

Spohr made a great sensation by his playing at the diplomatic Congress in Vienna where he was heard as a quartet player and as a soloist in his own composition. At this time he was often with Weber before the latter became opera-director at Prague, and with Hummel, Fesca, Moscheles, Pixis and others.

Meanwhile he had given up Count Palffy, and resigned his contract at the end of two years in order to go again on tour. The most important of his souvenirs of Vienna was a canon written by Beethoven which ended as follows :—

May you, dear Spohr—wheresoever you find true art and true artists—always remember your friend

LUDWIG VAN BEETHOVEN.

Vienna, 3 March, 1815.

After concerts at Brünn and Breslau, a summer

holiday with the Royal family at Karoleth, and more concerts in Hanover and other places, the Spohrs retired for rest to Thierachen, near Berne. But on the 2nd September they began their travels again, going this time to Italy. On the 8th they were in Milan where Spohr met Rolla, and gave a concert in conjunction with his wife at La Scala. In October they went from Brescia, etc., to Venice. Of Spohr's meeting at Venice with Paganini is a full account in the latter's biography. The German master gave a concert to a crowded house, who recalled him many times. The population of Venice was divided into two factions, those for Paganini and those for Spohr.

In Florence Spohr gave a concert on November 7th at the Pergola Theatre, but received his bare expenses therefrom ; and a second had a very similar result, "because," said he, "the Italians don't care much for instrumental music, and the cost of seats is far too low."

In Rome he met Meyerbeer. He wanted to meet Rossini, but the latter's manager with whom he lived, and for whom he was writing an opera, would admit no visitors lest the course of the composition should not run smooth !

On the 1st February, 1817, Spohr arrived at Naples, where he remained nearly two months. Here it was that, to his astonishment, Zingarelli, director of the Conservatorium, made the following extraordinary remark : "Mozart was not without ability, but did not live long enough to be properly trained. Had he survived another ten years it is probable that he would then have done something good." Spohr, in his diary drew the portrait of a donkey by the side of this wonderful sentence !

In Naples Spohr gave two concerts, the second between the acts of an opera in the San Carlo Theatre. Barbaja, the director of the Court Theatres made himself something of a nuisance to Spohr. The concerts given on the return journey to Germany, in Florence, Lausanne and Geneva hardly covered expenses, so that

now Spohr and his wife and family were in real need, of which Spohr gives a delightful account. When talking over their need with his wife in Geneva, wondering what they should do, and having determined to sell their ornaments and decorations, "Dorette said she would prefer to go to Pastor Gerlach with whom she had become acquainted—for which I have not yet had courage. She took her loveliest jewels, a diadem, the gift of the Queen of Bavaria, and wended her way to the reverend gentleman's house. Never in my life have I endured such pain as during the few minutes of her absence. After an eternal half hour she returned, bringing with her the pledge together with a sum of money sufficient for our travelling expenses." She was suffering from excitement and fright. While relating her story to the worthy pastor, with tears in her eyes and quivering lips, while she told him of their immediate need and asked him for an advance of money on her jewels, he burst out laughing, and vanished through the door into a neighbouring room. But ere she could guess the meaning of his strange behaviour, which to her was both unseemly and rude, as well as ill-timed, he returned bringing with him the necessary sum of money, and said, "I am delighted to be in a position to assist the brave pair of artists who have given us so many pleasures; but how could you believe that a pastor would lend money like a Jew on pledges?"

In that year there was a pretty general famine, so that the pair were hardly able ever to give a concert. Once only, in Zurich, where they had announced their intention of devoting half the proceeds of their concert to the Poor Fund, did they accomplish anything of note, while at Freiburg, Carlsruhe, Wiesbaden and Ems they hardly recovered their expenses. At Aix a series of three well-attended concerts helped them to some extent, and following this came more success at Rotterdam and Düsseldorf. The journey was continued through Holland. From Frankfort Spohr received the offer of a place as Opera and Musical director at the Aktien-

theater, which was promptly accepted. Here there was no lack of subjects for quarrels with the directors and the public taste, which looked far more readily to Rossini than to Spohr's more solid music; and so in 1819 he resigned his post after the financial director of the concern had stated at a general meeting that "we don't want a famous artist, but a willing worker." Dorette was very upset, since further journeying meant separation from her children, who were then old enough to go to school.

Ferdinand Ries, in the names of himself, Clementi, the Cramers, Moscheles, Potter, Smart and other musicians, had offered Spohr an engagement for the Philharmonic season in London for 1820, which he accepted. On the way to London, concerts were given at Hamburg, Berlin, Leipzig, Cassel, Brussels, Lille, etc.

Soon after the master had appeared at a concert of the Philharmonic Society, at which his Gesang-Scene and his solo quartet in E flat received universal applause —amongst others from Viotti, who was present—one of those incidents occurred which so well serve to show up the characteristic and stupid superciliousness of the plutocracy. Spohr brought with him to England a letter of recommendation from the house of Rothschild in Frankfort, and a letter of credit from the banker Speyer on the Rothschilds in London. He visited the bank of the latter, and sent in his name to one of the firm, who hurriedly glanced through his letter of credit, and then said, in a patronising tone of voice, "I have just read" (pointing to the *Times*) "that your affair has been a great success. I know nothing at all about music; this is my music," and he rattled the money in his pocket; "they understand that on the Exchange!" And the great banker laughed loudly at his own wit. "Then," Spohr tells us, "without ever asking me to sit down, he called one of his clerks, handed him the letter of credit, and told him to 'give the gentleman his money.' Then he gave a short nod to intimate that the interview was at an end. When I was going out at the door he called

after me and said, 'You may come and dine with me once at my country seat!'" But Spohr did not go!

The subsequent appearances of the artist in London were so emphatically successful, and aroused so much attention, not only on account of his solo playing, but also in respect to his compositions and his mode of conducting, that this visit may be looked upon as the keystone of the arch of his fame. Pupils flocked to him for lessons, and as each paid a guinea an hour, these brought him great profit. Spohr ran hither and thither, as he says, almost the whole day giving lessons, and allowed himself to grow quite sore in spirit because the majority of his pupils had no talent or industry, and only came to him in order that they might be able to boast that they had received instruction from him.

Spohr gave a lesson of another kind—to wit, in good manners—to distinguished members of London society, who were accustomed to invite musical artists to their gatherings, and to treat them in a very off-hand style, keeping them waiting in a room by themselves until called to do what they were paid to do, and then having them separated from the company whom they had been entertaining. Spohr and his wife had been invited to the house of the Duke of Clarence, the King's brother, and on entering the ducal mansion Spohr declined to put himself under the care of the Duke's servant, who wanted to take him into the room where the artists waited their turns, but handed his violin case to his own servant whom he had brought with him, and, with his wife on his arm, walked straight up the staircase. The servant who guarded the door leading to the guest chamber hesitated to open it, but seeing Spohr was about to open the door for himself, flung it wide and called out aloud the names of the arrivals. The Duchess took Dorette and placed her amongst the ladies, and the Duke did a similar office for Spohr. The servant, however, according to their custom, on handing round tea and refreshments passed by Spohr and Dorette without offering them any. But the Duke, seeing this,

beckoned the head footman to him and whispered in his ear a command, and this mistake was rectified. The musical artists invited were all of the first rank, and as they each came forward in turn and went through their allotted performance, Spohr observed that the conversation never flagged for a moment; and here also he resolved on effecting a change. When his turn came he did not play, and it was not until the Duke had personally requested him to give the company some music that he sent for his violin case. He began to play, and did not make the expected obeisance to the chatterers, but this omission caused so much surprise that his performance was listened to in perfect silence. As soon as he had finished the whole company, following the example of the Duke and Duchess, loudly applauded—proof of appreciation which had not been bestowed on any of the other executants. Moreover, instead of following the example of the rest of the artists by leaving as soon as they had finished, Spohr and his wife stayed to supper—a thing quite unprecedented to English notions, and which was the subject of universal comment. The result was that society learned to treat the German artist with distinction.

At Spohr's benefit concert in London on June the 18th, 1820, his wife played upon the harp for the last time. The exertion had become too severe a tax upon her strength, and she was, to her great sorrow, compelled to relinquish that instrument.

The journey from London was by way of Dover and Calais; and at Gandersheim the artist pair again embraced their children, whom they had perforce to leave behind them.

The next important event in Spohr's life was his journey to Paris in December, 1820. Here he was brought in direct contact with Cherubini, Kreutzer, Habeneck, Baillot, Lafont, Viotti, Guerin, the pianist Herz, and other famous musicians. Habeneck played with Spohr at a concert which he gave, and which met with only a doubtful reception from the Parisian

critics, Spohr's style being very different from that of the French School. Spohr himself, in some valuable letters written about that period, commented very severely upon the style of the chief violinists whom he heard in Paris; even in Habeneck and Kreutzer he finds much to censure, although he places their superiority in a strong light.

On his return from Paris he took up his abode in Dresden, in which affair Moritz Hauptmann, who knew the place thoroughly, was of great assistance. Karl Maria von Weber came to him and told him that he had received an offer to go to Cassel as Kapellmeister, but that he had declined it and would rather Spohr should have it. Spohr fell in with Weber's idea, and received the appointment, and on the 1st of January, 1822, entered on his duties, which only ended with his life. Here it was that he brought into full activity his powers as a conductor of the Electoral orchestra, as concert-giver, as teacher, and as composer.

On July 28th, 1823, at Cassel, his masterpiece, the opera "Jessonda," was produced for the first time. "The result was grand," he wrote on the 2nd of August to the editor of the *Leipziger Musikzeitung*; "the leading artists, the orchestra, the scenery, the dances, the stage combats, the storms, the decorations, the dresses—all were excellent! This work has brought me great pleasure."

On the 9th of February, 1825, "Jessonda" was produced at the Leipzig Stadttheater. Spohr himself, at the invitation of Councillor Küstner, conducted on the occasion. Loud cheers greeted him on his entrance into the orchestra, the overture was clamorously encored, each number was received with the liveliest tokens of appreciation, while four were redemanded, the most vociferous encore being accorded to the duet between Amazili and Nadori. At the close of the first act someone in the first row of boxes addressed Spohr, describing him as the master of German art, and calling upon the house for a triple "Hip, hurrah!" This was done with

loud acclaim, and at the fall of the curtain on the last act the whole house arose and shouted, "*Da capo Jessonda!*" Küstner paid Spohr double the intended fee, but Peters, the publisher of the pianoforte edition of the opera, said that after such a success that recompense was far too low, and Spohr was to fix it for himself.

The opera ran its victorious course over the entire German stage. Unfortunately it has gradually dropped out of the *répertoire* at most of the theatres, which may be partly attributed to the change in modern taste, and partly to the severe demands which it made upon the leading singers. "Jessonda" required not merely singers, but consummate artists, in the solo *rôles*.

An intimate connection was formed in Cassel with Moritz Hauptmann, whose appointment in the Cassel orchestra Spohr had brought about. Hauptmann was even at that time a notable theorist, and Spohr sent to Hauptmann all his own pupils who were at all behind-hand in their theoretical studies, which was for the theorist an excellent preliminary step to the prominent part he afterwards took as a teacher in Leipzig.

Cassel furnished to the great German master a richly productive field of labour, and one in which he was able for the first time to give free scope to his full powers. He bought a country house near the Cologne-Gate, in the midst of a beautiful garden, which he personally cultivated. Pupils crowded in upon him, most of whom were people well advanced in their art studies; he gave instruction to close upon two hundred, of whom a hundred and fifty were Germans, and amongst these were Hauptmann, Ries, Pott, David, Hartmann, Kömpel, Lubin and Schön.

In the spring of 1831 he completed his "Violin School," in which are to be found the clearest directions and explanations on the art of violin playing, while its musical examples set forth a vast mass of material for securing certain progress.

It was to be expected that the liberal-political movement which in 1830 passed over the whole of Germany

would not transpire without leaving its traces upon a man like Spohr, open hearted, highly cultivated, and full of esteem for the true dignity of man as he was—especially as a mischievous female society was formed for political purposes at the Electoral court; and his extant writings show how largely he was affected by this movement, although as an official of the court, with whom art was of chief importance, he had to maintain an attitude of reserve on the subject. But his very position was threatened, for in April, 1832, the Court Theatre was ordered to be closed for an indefinite period, and the members of the orchestra were commanded to give up their places for a money consideration. It was only by the firm attitude of the whole orchestra, with Spohr at its head, that the consequences of this blow were averted and the men reinstated for life.

In the year 1834 Spohr lost his beloved wife Dorette, who had with him passed so many joyful as well as sorrowful days, and who died after a year's severe suffering from a nervous disease. In the following year Spohr married Marianne Pfeiffer, and the Elector only permitted the marriage to take place after the lady had formally given up all claim to her future pension.

In September 1839, Spohr accepted an invitation to visit England for the second time, for the purpose of conducting his oratorio "Calvary" ("*Des Heilands letzte Stunden*") at Norwich Cathedral. Before Spohr's arrival in Norwich certain of the clergy, with genuine but mistaken zeal, had offered great opposition to the performance of this work in the cathedral, on the ground that it was a profanation to represent the sorrows and death of the Saviour in a musical work. On the morning when the Mayor of Norwich led Spohr into the cathedral, which is one of the finest in England, the preacher thundered against the performance of the oratorio, while Spohr, who understood little of English, sat wrapt in admiration of the grandeur of the service to which he had just listened, all unconscious that the preacher was beseeching his hearers not to stay to hear the oratorio lest they should thereby

imperil their souls. The Norwich *Monthly Chronicle* said, writing on this strange affair:—"We saw, sitting directly opposite to the fanatical denouncer of 'Calvary,' the great composer thereof, happily oblivious of the vials of wrath which were being emptied upon his head, but with so noble a bearing, with eyes full of the purest goodwill, and with such mildness and humility of aspect that the very sight of him spoke to the heart like a sermon. Without wishing to institute any comparison between the preacher and the composer, we have no doubt as to which of the two was the abode of the true religious spirit, or which was the truest reflection of Christ." The same paper, the day after the performance, wrote as follows:—"The minds of many were in a state of great tension, because it was feared that there would be opposition on the part of the clerical party. But right feeling and a better spirit prevailed, and some hours before the doors opened the issue was practically decided. From near and far came thousands of hearers in whom interest was excited and enthusiasm aroused, while during the progress of the oratorio these feelings were constantly on the increase, until at length all expectations were overpassed and a great triumph secured; and we may truly say that the divine *afflatus* pervades the entire work."*

At the performance of "Calvary," as well as at concerts given by the master during this visit (at one of which he played a *duo concertante* with his old pupil Blagrove), such honours were accorded to Spohr as had never before been given to any composer in England. A similar enthusiastic reception awaited him when he came to England for the third time in 1843. Storms of applause and abounding distinction were the result of his public appearances, and especially in the reception of his oratorio, which already at Norwich had moved many of the audience to tears.

* For an account of Spohr's visit to Norwich, see "Annals of the Norwich Festivals." The performance referred to above formed a part of the Norwich Festival and took place in St. Andrew's Hall.

The honours which during his later years crowded in upon Spohr, combined with the artistic and other triumphs he had previously made, and which constantly increased, establish his fame as one of the best German masters of all time. Amongst those with whom he came into contact, and whose united testimony place upon his head a crown of celebrity on account of his exalted position among the musicians of his epoch, the following may be mentioned:—Alexander von Humboldt, Ludwig Tieck, Taubert, Liszt, Mendelssohn, Schumann, Reissiger, Richard Wagner, Heinrich Laube, Tichatscheck, Gade, Robert Prutz, Immermann, Benedict, Taylor, Joachim, Sainton, Ernest Moritz Arndt, Simson, Costa, Smart, Theodor Formes, Holmes, Hiller, and others.

On the 12th of November, 1857, the master, to his great sorrow, and contrary to his will and wish, was pensioned off. In the same year he had the misfortune to break one of his arms. In the spring of 1859 he acted as a conductor, at Meiningen, for the last time, and on the 22nd of October in that year, surrounded by his children and grandchildren, he died in his wife's arms.

Spohr was in character and personality lovable in the highest degree; self-conscious, yet at the same time modest; pure and noble in mind as well as in his art, disdaining all frivolity and superficiality; his tall and commanding figure corresponded with his extraordinary and abundant bodily vigour, which led him, even in old age, to indulge in exercises demanding strength, such as longs walks, swimming, etc.; and he was noted for his unflagging industry. His compositions include the following operas—"Faust," "Zemire und Azor," "Jessonda," "Alruna," "Der Zweikampf," "Der Berggeist," "Pietro von Albano," "Der Alchymist," and "Die Kreuzfahrer"; the oratorios "Die letzten Dinge" ("The Last Things"), "Des Heilands letzte Stunden" ("Calvary"), "Der Fall Babylons" ("The Fall of Babylon"), "Das jüngste Gericht" ("The Last

Judgment"); * a number of masses, cantatas, hymns, psalms, and songs; ten symphonies; four concert overtures; two clarinet concertos; two piano quintets with flute, clarinet, horn, and bassoon; a septet for piano, violin, violoncello, flute, clarinet, horn, and bassoon; five trios for piano, violin, and violoncello; three duets for piano and violin; four pot-pourris for violin with orchestra; several compositions for the harp, with and without violin; drawing-room pieces for violin with piano accompaniment; a nonet for violin, viola, violoncello, flute, oboe, clarinet, horn, bassoon, and double-bass; an octet for violin, two violas, violoncello, clarinet, two horns and double-bass. He also wrote fifteen violin concertos, thirty-three string quartets, four double quartets, a string sextet, and seven string quintets.

* The literal translation is "The Last Judgment," but this is the title of an early work composed in 1812, and performed but three times. "The Last Judgment" known in this country is "Die letzten Dinge," and was first heard in England at Norwich

LXXXIV.—JOSEF JOACHIM.

"THE greatest violinist of modern times." In this sentence is the gist of all critical judgments of this artist, unique in his line. If one read existing biographies of him one will find the same remark in each, the same glorification, "All comparisons fail:" and for the simple reason that they are impossible, notwithstanding the repeated efforts that are made. Wasielewski, for instance, says, "Joachim's incomparable violin playing is the true *chef d'œuvre*, the ideal of a perfect violinist (so far as we present-day critics can judge). Less cannot, dare not, be said, but, at the same time, more cannot be said of him or of anyone, and it is

enough. But that which raises him above all other contemporary violinists and musicians generally is the line he takes in his professional life. He is no virtuoso in the ordinary sense, for he is far more; before all he will be a musician. And that he unquestionably is—a magnificent example to young people who are to some extent possessed of the demon of vanity of what they should do and of what they should leave undone. Joachim makes music, and his pre-eminent capabilities are directed towards serving the one true, genuine art, and he is right." It seems impossible to characterise Joachim better. He is from each and every point of view the most eminent violinist, and between him and the next is a very great gulf fixed.

In a similar manner an English writer speaks of Joachim in reference to his first appearance on these shores. "When he first appeared among us as a youth of thirteen his already good reputation helped him, and in a similar way every successive visit increased his popularity and made his assured musical position among us doubly sure. It is impossible to over-estimate the good part he has played in the musical education of young England. Only a star of the first magnitude could have done that which he has done, and there exists probably no other at present who could have done as much as he. It is obvious that it requires an artist of a very brilliant kind to captivate millions at a first hearing, but if their esteem and applause be won at once, they are undoubtedly in the right mood to have their taste formed, developed, refined: this occurred in the case of Joachim." Thousands upon thousands have been delighted by his wonderful playing, and no better interpreter of the works of Bach and Beethoven exists. Yet Joachim has individuality of his own which harmonises well with the purity of the classical style: these qualities are all part of his very nature, for he cannot be superficial and self-complacent, and hence arises the fact that he never performs that which is musically valueless.

Joachim was born on the 15th July, 1831, at the little market town of Kittsee, near Pressburg, in Hungary. As he showed very decided inclination for music in general, and for the violin in particular when in his infancy, his parents sent him to the Vienna Conservatorium, where he studied under Böhm. In 1843 the latter declared his inability to teach his pupil more, and the youth of twelve went to Leipzig as a "finished artist" to play in a Gewandhaus Concert. He played the "Otello" fantasie of Ernst; the public applauded loudly, and the critics spoke favourably, laying especial stress on the soundness of his school. Immediately after this success (for it was an unquestionable success for a lad of twelve to take a place like Leipzig in the old days by storm) his parents determined to leave Joachim in Leipzig to study under David, while Hauptmann gave him instruction (and to very good purpose) in theory and composition. Mendelssohn was particularly fond of the boy and helped him with practical advice on many occasions. In 1845 the great composer brought the great violinist to London, and soon after his arrival he captivated the English public by his fine performance of the Beethoven Concerto, and he began to make his mark as a quartet player. (The author is here wrong in his dates. Mendelssohn conducted the last five Philharmonic concerts in 1844, and in that year Joachim, Piatti, Ernst and Sainton made their first appearance at the famous concerts.—Tr.)

On his return to Leipzig he played at the Gewandhaus a composition of his own, which took the form of an Adagio and Rondo with orchestral accompaniment. He was next teacher at the Leipzig Conservatorium and member of the famous Gewandhaus orchestra, but in 1850 he went to Liszt at Weimar, where he became leader of the Court orchestra. At this period Liszt exercised great influence over him, and probably to that is due the great pains Joachim took to perfect his technique, a quality upon which the eminent pianist laid great stress. But when the Wagnerian question

began to assume large proportions, Joachim withdrew from Weimar, for he had little sympathy with the "new school," and in 1854 he was appointed to the leadership of the royal band at Hanover, a post which gave him great freedom for travelling and making concert-tours. The year 1866, with its attendant troubles, closed Joachim's career in Hanover, but he soon obtained a post in Berlin as member of the Royal Academy of Arts, and Professor (and later Director) of the "Hochschule für Musik."

He was at the head of two splendid quartets, that of the London Popular Concerts, and that which he founded in Berlin with Hausmann and others. He has frequently conducted the great music festivals, too, at Düsseldorf and Kiel, for instance.

Joachim now stands at the head of the great European field of violinists, and as a composer he has enriched the literature of music by several works, such as the Hungarian concerto, and his arrangement with Brahms of the Hungarian dances, the former of which will probably long continue to hold its place as one of the very finest concertos in existence.

Joachim possesses three of the most beautiful Stradivarius violins, one of which was presented to him by a number of his English admirers and friends.

In spite of increasing age Dr. Joachim still visits England annually, and in this year of grace, 1906, he will give a series of concerts in London. He has suffered much at the hands of too amiable and too bitter critics, but in spite of both he remains the same ideal artist, even if now his flesh is hardly strong enough to express the wishes of his great spirit.

LXXXV.—MARIE SOLDAT.

THIS young artist, by means of the usual hard and persistent practice in the modern school of violin-playing, aided moreover by a few favouring circumstances, has been able to attain to a great pitch of virtuosity, in the best sense of that word; and an impartial critic, though he may not, as some thoughtless writers have done, place her above all other lady violinists, must yet assign her a position on a level with the best of them. Amongst the fortunate circumstances referred to, must be reckoned the advancement she has obtained through her connection with two great masters, Joachim and Brahms.

Marie Soldat was born in Gratz on the 25th of March, 1863; another account says 1864. Her father was a professional pianist, organist and choirmaster, and gave her instruction from her fifth year on the piano, and from her seventh year on the organ. She made such progress on the latter instrument that she was occasionally able to take her father's place in church; and with the view of securing for her the very best tuition as a pianist, her father sent her in her sixth year to a pianoforte institute in Gratz. In her eighth year she began to take violin lessons with Eduard Pleiner, teacher of the Steier Musical Union in her native town, and from the age of eleven to thirteen she had a course of harmony under Kapellmeister Thieriot. The fact that at the time she was twelve years old her youthful energies were divided between the study of the piano and the violin, would not at first sight appear to have been a favourable omen for her future career as a virtuoso; but Pleiner pressed her forward with all earnestness in her course on the violin. At ten she played Vieuxtemps's Phantasie-Caprice at a concert of the Steier Musical Union: and at thirteen she played Bruch's G minor concerto at a concert on tour.

The death of her father, which occurred soon after, left his family in such circumstances that Marie was compelled to earn her daily bread: and as Pleiner, her violin-master, died in 1878, the violin fell for a time into the background. In the same year Joachim played in Gratz, and his extraordinary performances so fascinated the young lady that she made bold to consult him as to her career, and, acting on his advice, she placed herself as a violin student in the hands of August Pott at Gratz.

In 1879 she made another artistic tour, and went to several Austrian cities. While on her journey she visited Brahms, who took great interest in her, and through his influence it was that she finally decided to devote her energies entirely to the violin. Brahms arranged an interview between Marie and Joachim, and

through him she was nominated to the Berlin High School for Music. She entered that institution in 1879, remained there till 1882, and later on took private lessons with Joachim, by which means her artistic success became assured. On leaving the High School she took the Mendelssohn Prize, and from 1882 onwards travelled as a virtuoso in Germany, Holland, England, and other countries. In 1885, at Vienna, under Hans Richter's *bâton*, she played Brahms's Violin Concerto with brilliant success. She also appeared before the old Emperor William at a concert at Baden-Baden. In Berlin she formed a string quartet with three of the High School lady students—Agnes Tschetchulin, Gabrielle Roy, and Lucie Campbell, and the lady string quartet appeared in several German cities.

In 1889 she married a lawyer at Vienna, and then appeared under the name of "Soldat-Röger," but has since her marriage still remained true to her favourite violin.

LXXXVI.—JOHN DUNN.

"MANY are called; few are chosen," is almost truer of English artists than of any other English classes of men. We have abundance of well trained young and old musicians—enough and to spare. But who shall say how many of them are artists by the grace of God? John Dunn surely is an exception to the general run of musical artists, for he seems to have the divine spark.

John Dunn, who was born at Hull in Yorkshire on the 10th February, 1866, early achieved distinction as a violinist, and when but twelve years of age he was sent to study at the Conservatorium in Leipzig, though before

this he had already been assistant leader of the orchestra at the Theatre Royal in Hull. His teachers at Leipzig were Schradieck, Jadassohn and Richter—a great triumvirate of masters for any pupil—and after undergoing a thorough course of training at their hands Mr. Dunn travelled in Saxony before returning to England, where he made his début in London at a Covent Garden promenade concert under the late Mr. Gwyllym Crowe, the work he selected on the occasion being Vieuxtemps's Concerto in E.

His success here led to his immediate re-engagement, and during the same winter Mr. Dunn appeared in Glasgow and elsewhere, at the Leslie concerts, and at those of the Royal Amateur Orchestral Society's concerts. On one occasion while playing before some members of the Royal family the Duke of Edinburgh lent Mr. Dunn his famous Stradivarius violin.

On the 25th November, 1886, Mr. Dunn created a fine impression by his playing at the Crystal Palace of Gade's D minor concerto, and from that time to the present he has gone on up the ladder until now he has "gained a place among the finest violinists of the day." He made his first appearance at the Philharmonic concert in London 27th February, 1896, in Spohr's 9th Concerto.

It is worthy of note that Mr. Dunn narrowly missed the fate of an infant prodigy, for which his first master, his own brother, thought him well fitted; and as a proof of Mr. Dunn's extraordinary command of technique it may be said that he has actually played in public Paganini's *Moto Perpetuo in octaves*. He has written a few compositions, including cadenzas to many of the most famous concertos, and a series of articles on violin playing, containing much practical information, from Mr. Dunn's pen appeared in The Strad.

Mr. Dunn was at one time professor of the violin in the Royal Irish Academy of Music.

LXXXVII.—GABRIELE WIETROWETZ.

IT is only a few years ago that Gabriele Wietrowetz has been added to the few brilliant stars in the female musical firmament. Judging by the events of her artistic career, it is clearly manifest that although the *réclame* which follows so easily and so assiduously the footsteps of the virtuoso has not troubled itself much with her name, she can rely much more upon the sympathy of a musically-cultured public, upon the true and discriminating critics, and, above all, upon the thorough grounding she received at the hands of the greatest of living masters, Joseph Joachim. She plays, with the

consummate and masterful ease of an artist who completely dominates all her resources, the most prominent works of the latest school of violin composers, which demand not only the highest class of technical training but also a powerful and brilliant tone; and has met with the fullest acceptance and recognition in all those cities where she has hitherto appeared, including London, Berlin, Hamburg, Leipzig, Frankfort-on-the-Main, Breslau, Cologne, Aachen, Bremen, Gratz, Amsterdam, Magdeburg, Münster, Wiesbaden, Posen, Stockholm, Gotha, Greiz, etc. It therefore goes without saying that she has attained to the highest rank in the art of violin playing, and there is no mistaking the aim of her earnest and energetic exertions, viz., to be a truly worthy follower of pure art.

Gabriele Wietrowetz was born at Laibach on January 15th, 1866. Her father was a military bandsman, a player on the *cornet-à-piston*, who at the same time understood the violin, and for three years gave his little daughter her first instructions on that instrument, and afterwards, when her father left Laibach to settle in Gratz, she took lessons from A. Geyer.

At eleven years of age she entered as a student at the Musical Institute at Gratz, and played with brilliant success at a concert before a large audience. As a result of this, and in consequence of her rapid and manifest progress, she was soon leading pupil in the upper division of the Musical Union, then under the conductorship of Ferdinand Casper. At the annual trial concert she made the most striking success, and took the first prize. In her fourth year of instruction this prize amounted to twenty-five ducats, and at the same time Count Aichelburg, a member of the Directorate of the Musical Union, presented her with a very valuable violin. The Directorate assigned her a yearly salary, by the help of which she was able, in the autumn of 1882, to go to Berlin in order to obtain the great advantage of Joachim's tuition in the High School for Music. She became a pupil of Joachim, and also received some

instruction from Professor Wirth. At the end of her first year she took the Mendelssohn Prize of 1,500 marks, and at the end of her third year took it for the second time.

Her three years at the High School being ended, she played, with great success, at the St. Cecilia festival at Münster, the concerto by Brahms; and then undertook extended tours in Switzerland, Sweden, and Norway. In 1892 she made her first appearance in London, playing at the Crystal Palace and the Popular and Philharmonic concerts with great acceptance. Her greatest effects are produced with the Concertos by Mendelssohn, Beethoven, and Brahms, the second of Bruch, and Joachim's Hungarian concerto.

LXXXVIII.—EMILE SAURET.

THOUGH a Frenchman by birth M. Sauret has made his name famous by his fiddle in almost every other country, and is probably better known in England than in his native land. He was born at Dun-le-Roi, in the department of Cher in France on the 22nd May, 1852, began to learn the violin at the age of six, and shortly afterwards he became a pupil at the Conservatorium at Strasburg. Though not exactly what we call a prodigy now-a-days, young Master Sauret began his public career when only eight, and almost immediately afterwards he made a prolonged

tour which extended to England. After this he became a pupil of Vieuxtemps in Paris, and in 1872 he was one of the artists engaged for the tour organised by the French President for the relief of the sufferers by the Franco-German war. Twice in the sixties did M. Sauret visit England, when he played at Alfred Mellon's Concerts, and during one of these visits he met Maurice Strakosch, who engaged him promptly for a tour in America, which was so great a success that another one quickly followed.

In America M. Sauret became acquainted with Von Bülow, on whose advice he went to Germany, and after a brief stay in Leipzig to study composition under Dr. Jadassohn, he made a great tour from Sweden and Denmark to Portugal.

But in 1879 M. Sauret gave up touring to settle down as a teacher, and nine years later he joined the staff of the Stern Conservatorium in Berlin, a post he resigned in 1891 to accept an invitation to succeed Sainton as principal violin professor at the Royal Academy of Music in London, a position he filled with immense credit.

M. Sauret's compositions are numerous, numbering some fifty or more works, nearly all of which are for the violin.

At the present time (1906) M. Sauret is resident in America.

LXXXIX.—NICOLO PAGANINI.

THE life of Paganini is an illustration, and of the most astounding kind, of what is possible to inborn genius pushed to the very limits of self-training. It is very probable that the harsh and almost barbarous treatment to which in his early years he was subjected by his father had the effect of spurring on his industry, but so far as concerns his mysterious inclination towards art, as well as the unexampled development of his technique, his father's hard slave-driving took as much from him as it gave to him. Thus it is that the peculiar art of Paganini was but little influenced by the stern and unbending school in which he took his early lessons.

As if by magic, his genius developed itself in all its magnificence and with all its errors, by the strong pressure of a mighty power within him. If Costa's* pedantic training had been able to control the boy so far as to lead him along the ordinary path of artistic development, Paganini would doubtless have become a player of some note, but he would never have been the great magician who carried everything before him, and whom the world has placed higher in the temple of fame than all others. By reason of this peculiar innate force of genius, ever pressing forward his own native powers, and mocking at all accepted rules, Paganini was subjected to the most opposing criticisms; while he was adored and idolised by the ignorant throng, the severe masters of the art shook their learned heads, and stigmatised as artificialities and carefully-studied tricks those surprising flights which stupid blockheads set down as done by the aid of the devil.

Highly interesting are the observations made upon Paganini by Spohr, the great German master of the violin, at a time when the magician had never played outside Italy. On the 16th of October, 1816, during his Italian tour, Spohr wrote as follows: "Yesterday Paganini came back here (Venice) from Trieste, and has thus, it would seem, given up his projected journey to Vienna. To-day he called to see me, and at last I made the personal acquaintance of this wonderful man, of whom people have spoken to me nearly every day since I came to Italy. No instrumentalist ever before enraptured the Italians as he has, and though they are not usually very fond of instrumental music, he gave over a dozen concerts in Milan, and has already given five here. Without staying to enquire into the particular means by which he bewitches the public, one hears on all sides his praises sounded by those who are not musical, that he is a true master in the art of witchery,

* For six months Paganini took instruction from G. Costa, the leading conductor and violinist of Genoa, his native town.

and that he brings out tones which have never before been heard on the violin. The connoisseurs, on the other hand, assert that his enormous dexterity with the left hand, in double-stops and all kinds of difficult passages, is not to be denied, but that the qualities which enchant the great multitude are debased by a charlatanism which cannot compensate for his lack of a fine tone, a long bow-stroke, and a tasteful singing style. But that which satisfies the Italian public, and which has gained for him the title of 'The Inimitable' which we see beneath his portraits, is found, on closer examination, to consist of a series of dazzling tricks such as those with which the once famous Scheller* used to excite the wonder of the country folk, and also of the townspeople, viz., flageolet tones (harmonics): variations on one string, in which, to produce the greater wonder, he removed the other three strings; a certain kind of *pizzicato* with the left hand only, without the aid of right hand or bow; as well as tones quite foreign to the violin, such as imitations of the bassoon, the voice of an old woman, and other noises. The people were accustomed to say of Scheller, 'one God, one Scheller,' but as I had never heard this wondrous player, I wanted to hear Paganini play in his own peculiar style, and the more so, as I presumed this marvellous artist would be at least as clever as him to whom the above saying was applied. The opportunity of attaining his present virtuosity was afforded him through a four years' imprisonment to which he was sentenced for having strangled his wife in a fit of anger.† So at least the story runs, both here and at Milan. As his education was so utterly

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* Jakob Scheller was born in 1759. He was a clever player, but relied more on trickery than genuine playing. He so excited admiration that people used to say, "One God, one Scheller." Spohr was rather hard on Scheller, who, after all, only did what Paganini and Ole Bull (far greater artists) were not ashamed to do.

† We shall return to this story, and others told of Paganini, in the course of this sketch.

neglected that he knew neither the art of reading nor of writing, he found time by tedious ways to invent, and by hard work to acquire, the feats with which he has known how to astound the Italian public. His rude and uncultivated manners had estranged several of the best musicians of the day, and these sought to induce me to exalt myself at Paganini's expense, which would not merely have been unjust, as no one would even think of drawing a parallel between two artists of such totally different styles, but would also have been an injury to myself, as it would have turned Paganini's friends and admirers into my enemies. His antagonists have had a letter inserted in one of the papers to the effect that my playing revived the style of the old artists Pugnani and Tartini, whose great and worthy manner of handling the violin had become a lost art in Italy, and that the petty and childish style of the virtuosi of the present time must stand back, because the German and French artists knew how to adapt the noble and chaste style of those old masters to the cultivated tastes of our own day. This letter, which was without my knowledge printed in the papers, did me as much harm as good with the public, because the Venetians are firm in their conviction that Paganini is not only not to be surpassed, but cannot be equalled."

Two days later, in reference to Spohr's concert in the San Lucca Theatre on October 18th, the papers took occasion to draw attention to this letter; and referring to a very favourable report of his concert, Spohr writes that "it may with truth be said that it is unjust and one-sided to attempt to exalt one style of playing at the expense of another, and that, in art, no one genius whatever can be permitted to enjoy a monopoly. The papers, writing of my concert, said that my playing combined the Italian sweetness with all that depth of study which was peculiar to my country, and that I must be placed in the front rank of all living violinists. Surely such praise as this would content the vanity of any artist."

Once more Spohr reverts to the great magician of the violin, and on October 20th he wrote:—"To-day

Paganini came early to see me, and said some very fine things about my concert. I pressed him very earnestly to play something for me, and several musical friends who were with me joined their entreaties to mine. He however declined to do so, and excused himself on the ground that he had had a fall, the effects of which he still felt in his arm. But when we were alone together, and I again pressed him to play something for me, he told me that his style suited the public, and never failed to produce upon them its wonted effect, but that if he played before me he would have to adopt another style, and one for which he was not at all in training. We should, he said, no doubt meet again in Rome or Naples, when he would no longer refuse to comply with my request. It thus seems that I shall have to leave this place without hearing this wonderful performer."

This turned out to be the case: and it was not till many years later that an opportunity occurred, in his own theatre at Cassel, for Spohr to hear the great artist, and it is plain that there was but little sympathy between the two. In Spohr's "Selbstbiographie" we find the following passage:—"In June, 1830, Paganini came to Cassel, and gave two concerts in the theatre, which aroused the keenest interest. His left hand, and also his always accurate intonation, appeared to me worthy of the highest admiration. But in his compositions and in his delivery I found a singular mixture of the highest genius and utter want of taste, which now attracted and now repelled me, so that after hearing him often I could not feel satisfied. As his visit occurred at Whitsuntide, I took him on the second day of the holiday to Wilhelmshöhe, where he was my guest at dinner, when he was cheerful, and even jubilant in spirits."

The last remark about Paganini is characteristic of Spohr's kindly disposition, as many judges of the personality of the Italian describe themselves as repelled by him, and it is a question whether the intoxicating effect of his performances was not influenced by the mysterious and highly-coloured stories which were told

about his life history. If we look closely into the nature of those performances, we find that the mystery of his art depended upon his own peculiar application of all available technical means, which by his own individual industry and practice he developed to an unheard-of extent, and knew how to use in producing the most astounding effects. His double-stops in harmonics, his pizzicato, and his playing on one string were all carried by him to the very limits of possibility, in which he was assisted by a large, thin, sinewy, but extraordinarily flexible hand. He certainly did not introduce any absolutely novel kind of technique.

So far as regards his cultivation of pure technique, and particularly the flexibility of his hand, everybody who plays the violin will easily understand that continuous hard work tends to conquer the most extreme difficulties; and one need only to learn the history of Paganini's early life, and hear what is said by the ablest and most expert amongst his contemporaries, to understand the great advantages of his technical cultivation. No biography or criticism of the great player can afford to ignore this point, for without this never-ending hard work no artist will ever win his laurels. From his earliest childhood this boy, who was born on February 18th, 1784, was by the rapacity of his father kept by the scourge, as it were, to his work, and his own ambition was also a spur which ever urged him forward to work until there were no longer any difficulties left for either his left hand or his right to overcome. He played ten or twelve hours every day, often sinking down from sheer exhaustion, the result of his efforts to play pieces of the greatest difficulty and to conquer the boldest flights on his instrument. But even when he had attained to the highest pitch of fame, and his violin had grown, so to speak, to be a part of his hand itself, he never ceased his work and his endeavours.

Of Paganini's early days the following characteristic story is told. When he had already given proof of his vast technical attainments, and had for a short time

received instruction from Costa, who was at that time Kapellmeister at the leading church in Genoa, his father, acting on Costa's advice, took him to Parma for the purpose of placing him under the famous violinist Alessandro Rolla. Rolla was at the time ill in bed, and Paganini gives* the following account of what occurred: "When we reached Rolla's house we found he was laid up. He seemed to have but little inclination to see us, but his wife asked us to wait in a room next to his bedroom while she went and spoke to him. There was a violin lying on the table, and the music of Rolla's latest concerto, and I took up the instrument and played the work at first sight. Rolla was astonished at what he heard, and asked who it was who had played his music. On being told it was only a lad he would not believe it until he saw it for himself. He then told me there was nothing that he could teach me, and advised me to go to Paer and take lessons in composition."

Meanwhile Rolla gave him some lessons, and as Paer was absent on a journey, Paganini took some lessons in composition from Ghiretti at Parma. But it does not appear that the youth much cared about being tied down by strict rules, though on Paer's return he did have some instruction from that master: but as Paer again left Parma in 1798, the fourteen-year old artist took no more lessons from anybody. In the year 1801 he began his artistic tours to Milan, Bologna, Florence, Pisa, and Leghorn. He was at this time so greatly advanced that he could play at sight the most difficult and intricate pieces, and he everywhere by his playing aroused intense enthusiasm. At Leghorn, a gentleman of culture who heard him play sent him a magnificent Guarnerius as a present.

The stories told about Paganini at this period are so contradictory that it is best to believe none of them. Some accounts say that his tyrannical father kept such a tight hold upon him as to leave him no personal

* The account appeared in a periodical published at Vienna.

freedom; others that he went on his journeys without any control; while yet other tales aver that he gave up the violin for the guitar, went to live a retired life with a lady who fell in love with him, and that he devoted himself to agriculture.

It is however certain that in 1805 he went to Lucca, where the Princess Elise Bacchiochi, Napoleon's sister, devoted herself enthusiastically to promoting his interests, and appointed him her solo violinist and orchestral director. It was at Lucca that he wrote many of these pieces which aroused the frantic enthusiasm of the public—for example, the solos on the G and E strings and upon the G string alone, for the latter of which he composed a sonata. At the court of the Princess Bacchiochi he was pampered and fondled as the rarest genius of his time: and in particular, he was the special idol of the lady in question. He remained fixed in Lucca till the year 1808, when he left that city and gave concerts during a number of years all over Italy, winning the applause of his hearers everywhere. During his travels he was on several occasions very ill, and nearer death than life. In Rome he was compelled by illness to remain silent for an entire year. In 1824 he became acquainted with the singer Antonia Bianchi, who for five years (some accounts say still longer than that) was his constant companion on all his travels. The result of their union was his son Achille, who became his idol and almost his god, but it is said by some that in return for his father's devotion he later on thoroughly tyrannised over him, and treated him with shameless ingratitude. It was this son Achille, however, to whom he left everything at his death.

In the year 1828 he for the first time trod on German soil, and gave concerts in Vienna. The enthusiasm which he aroused in that city was without limit; a medal was struck in his honour, on which was a violin surrounded with a laurel wreath, and with the inscription, "*Vienna, 1828. Perituris sonis non peritur a gloria.*"

From Vienna he went to Prague, Berlin, Dresden,

Munich, Frankfort, and other German cities, being everywhere alike received with astonishment, transports, and storms of admiration. Young geniuses, amongst them Schumann and Mendelssohn, praised him in soaring language, while the severest critics recognised in him the superlative degree of virtuosity. If, from their standpoint, they could not allow that his own peculiar style would permit of his giving a proper rendering of the compositions of Beethoven and Mozart, or even of the concertos of Viotti and Kreutzer, they were yet forced to admit that he was an extraordinary and altogether unique being, exceptional in every respect, and that in all his performances and effects he could only be viewed in that light. It was impossible to dovetail him in with any existing plan. Whatever piece of another style than his own he might take part, the Paganini characteristics overlaid everything else. His method was so entirely his own that he handled the violin like no other man, living or dead. A. B. Marx said of him:—"That is not violin playing, it is not music—it is magic; thus, though music, it is entirely out of the usual line."

Magic! Such a word, cast amongst a crowd filled with superstition, and utterly unable to comprehend or to account for either the singular technical powers or the absolutely unique artistic spring of music in the soul of the artist, wove about this man, who was in everything a whimsical fellow, the most fanciful reports and gruesome legends. He was to the ignorant masses a sorcerer, who had entered into league with the devil to stand at his elbow and guide his hand through all those miraculous and complicated shakes, pizzicati, runs, springs, caprices, exultings, and whinings upon his noble instrument. Now-a-days we look upon the superstition of the mob in 1824 as ridiculous and childish in the extreme; but at that day it was so powerful that the poor virtuoso deemed it necessary to give a flat public denial to these mischievous tales and these accusations of murder. This he did soon after his first appearance in Paris in 1830, in the form of a letter in French, which Fétis, on

statements out of Paganini's own mouth, composed for him, and which in 1830 and 1831 appeared in a number of French and Italian papers. That letter ran as follows :

"Dear Sir,—The tokens of good will which my successes with the Parisian public have brought me, induce me to believe that I have not lost in Paris any of the reputation which preceded my visit to your capital. If any doubt had remained in my mind on that head, it would have been removed by the friendly zeal of your artists as manifested by the great number of portraits of myself with which the walls of your city are covered. But, Sir, this artistic zeal has not confined itself to portraits; for to-day, as I went along the Boulevard des Italiens, I noticed in a picture-shop a lithograph representing *Paganini in Prison*. 'Good,' said I to myself, 'these worthy people use to their own profit the vile accusation with which I have for fifteen years been persecuted.' While I was still laughing at all the mystification and all the multiplicity of detail with which the artist has invested his picture, I noticed that a numerous circle of people had gathered around me, and that each one was comparing my face with that in the lithograph, and was endeavouring to trace the changes which time had wrought upon me since my incarceration. I could see that these people, whom I believe you call gapers, took the matter in real earnest, and I could tell that on this account the speculation would turn out to be not at all a bad one. It therefore entered my head, seeing that all the world must live, that I could perhaps myself give to the designer who has so busied himself about my person a few anecdotes of the sort treated in the said picture; and in order to give to these anecdotes the widest possible circulation, I beg, Sir, that you will favour me by inserting my letter in your musical journal. These gentlemen know as little as I do myself, or as those who first set the story in circulation know, of the cause which brought me to prison. Several tales may be mentioned as furnishing the materal for this fabrication; for instance it has been said that I surprised a

rival with my beloved, and courageously stabbed him in a moment from behind before he had the chance to defend himself. Another story tells how, in my furious rage, I slew my beloved herself, only the accounts are at variance as to the mode in which I put an end to her days. One maintains that it was by the dagger; another that I availed myself of poison. Now just as each of these stories follows its own inclination, the lithographer has gone to work with similar freedom. I will here tell you what occurred to me in this respect in Padua fifteen years ago. I had given a concert there, which was attended with some success. The next day I was sitting at the *table d'hôte*, where no one, as it seemed, recognised me. A fellow-diner gave utterance to some flattering expressions as to the effect which had been produced on him at my concert the night before. His neighbour joined him in his praises, and added, 'Paganini's skill is not to be wondered at, as he passed eight years in gaol, and had no companion but his violin. He was condemned to imprisonment for having, in a dastardly manner, killed a friend of mine who was his rival.' You can imagine, Sir, the nature of their comments upon the horror and wickedness of this crime. I now took up the word, went over to the gentleman who knew so much of my life, and demanded that he should tell me when and where this adventure had occurred. All eyes were fixed upon me, and you may judge of the astonishment with which I was recognised as the chief actor in this tragic history. The narrator was dumbfounded. Now, it was not his friend who had been murdered, but he had 'heard it said,' he had 'been assured,' he had 'believed,' 'there was possibly some mistake,' and so on. You see therefore, dear Sir, how the reputation of an artist may be played with, and all because the indolence or the ignorance of people does not permit them to understand that a man can study quite as well in his own room as behind iron bars.

"In Vienna a much more laughable report gained currency, which shows how easily people will give cre-

dence to rubbish. I had played the variations on 'Le Streghe,' and with some success. A gentleman, who described me as having a wan countenance, a melancholy face, and an inspired glance, stated that he could not be surprised at my execution, for whilst I was playing my variations he distinctly saw the devil standing behind me, with his arm linked in mine, and that he had guided each motion of my bow. His likeness to me accounted for my hellish origin: he was clothed in red, had horns on his head, had a tail, and so on. After so circumstantial a description the accuracy of the story could not be doubted, and thus many people deemed that they had found out the secret of what they called my *tours de force*.

"For a long time I was disquieted by these and similar stories. I sought to demonstrate how laughable they were, and showed that as I had been giving public concerts ever since I was fourteen, and that I had been at Lucca for fifteen years as chief of the orchestra and music director, and therefore, if it were true that I had spent eight years in prison for slaying my lover or my rival, I must have had a lover and a rival when I was seven years old. I produced in Vienna the testimony of the Italian Ambassador that he had for twenty years known me as an honourable man, and stated that I could at any moment produce proof of the baseless character of these slanders; but I find they still stick to me, and I cannot therefore wonder that they have preceded me here. What is to be done? I see no possible course open to me but to remain quiet while these evil rumours circulate at my expense. I must tell you yet another anecdote before I conclude, which with offensive noise has been spread abroad concerning me. A violinist named D . . . . . i, who in 1798 lived in Milan, joined himself with two base and slanderous vagabonds for the purpose of visiting a neighbouring town to murder the priest, who was reported to possess a good deal of money. Fortunately one of the accomplices lost heart, and told of the plot beforehand. The police went

to the place and arrested D . . . . . i and his companion just as they reached the parsonage. They were condemned to three years' imprisonment, and cast into gaol; but as General Menou had just become governor of Milan, he set the artist at liberty after two years' confinement. Would you believe, Sir, that the credit of this meditated crime has been set down to *my* account? A violinist was concerned; his name ended in 'i'; it must of course be Paganini. To the fact of the murder was added the lover and the rival, and it was I who had been in prison; but because it was found that I had developed a new style of violin playing, they had the grace to unloose the fetters which had bound me, and set me at liberty! Yet once more—because I am not able to fight these reports, I must perforce let them stand as true. But one hope is left to me, viz., that after my death my slanderers will cease from their infernal machinations, and that those who have been so distressed at my success will at least allow my bones to rest in peace!"

The tragic story told by this letter did not in the least abate the success of the artist before the public, but on the contrary, each fresh tale only served as a means to enhance the interest which his playing awakened.

The accounts of Paganini's performances in England, when he was at the height of his fame, are elaborately precise and critically keen. The artist gave his first concert in London in His Majesty's Theatre on the 3rd of June, 1831, and an orchestra was erected for the purpose on the stage of the theatre. Paganini played his concerto in D major, to which he added a composition based on Mozart's "Non piu andrai," played on the fourth string. Although expectation was at its highest pitch, the pecuniary success did not reach so high, the house was moderately filled, the entire receipts being only £700, the very high price put upon the seats keeping away many who would otherwise have attended. His reception was rapturous, the musicians in the orchestra joining in the applause. Mori said, "I may as well go home and smash up my fiddle!" Lindley

stammered out, "That agrees well with the devil!" And Dragonetti growled, in a voice as deep as his own double-bass, "A mighty spirit!"

The second concert, on June 10th, 1831, brought forth "La Clochette," from Paganini's second concerto, in which the constantly repeated tone of a silver clock produces a great effect; the "Carnival of Venice:" a sonata on the fourth string; and the Introduction and Finale from "Moses in Egypt," with variations. This concert brought in £1,200. The third concert, on June 13th, produced £900, and the fourth and fifth, on June 16th and 22nd, were quite as successful. The effect produced by the cantabile on two strings, the "Rondo Scherzoso" of Kreutzer, a "Larghetto gajo," and the Andante Cantabile with variations on the Rondo in "Cenerentola," was enormous. "The first surprise which Paganini created," wrote one of his contemporaries, "consisted in the simultaneous production of bowed and pizzicato notes. While the bow played the aria on the first string, he produced on the other strings harmonies in two and sometimes three parts, and with such deftness of fingers that the *legato* passage on the first string was not interfered with. His second source of astonishment lies in his harmonic notes. Instead of producing these in the usual way, he introduces an entirely new method, and by a single, sudden, and skilful pressure produces a rotary motion which imparts to the string quite a different quality of tone. But this is not all, for by moving from one position on the strings to another with the speed of lightning, he brings into operation a new tone generator, as it were, which enables him to play harmonics in every scale and in unlimited number. These he plays in thirds, sixths, and entire octaves. He also executes a double shake in harmonics; while his staccato is perfected to an extent hitherto unknown. Smiting the string with the bow, the latter rebounds and produces a series of sounds all over the finger-board. His bow seems to move with the elasticity of a string which is fixed at one end and set in vibration.

This species of technique is entirely his own, but in double-stop playing of every kind, rapid arpeggios, and passages of every possible description, he is a perfect master. His intonation in any and every form of play is absolutely pure. His ear is so keen, that the least suspicion of a false tone causes him pain. It has become the fashion to speak of this man as a monster of avarice, a charlatan in his art, a heartless father, and a false friend. Evil tongues and the press have dosed him with false reports and articles. So far as concerns his love of money, I have always found the opposite to be the case. Speaking French, I had abundant opportunities of seeing a good deal of him, and acting as his secretary in regard to his concert work in England, I heard him at every concert, and lived with him in the same hotels, and he threw off with me that reserve which, because of his mistrust, he always showed to stragners. He was friendly, courteous, and full of forethought, and he knew how to show thanks in another way than by words.

"While he confined himself in public entirely to his own compositions, which, though in some respects extravagant and immature, were expressly framed to exhibit his own style, he would in private—he always had his violin in his hand—sit down and play the music of the best masters. One morning, for example, while I sat and wrote, he began the first *motif* of Beethoven's Concerto. To write under such circumstances was out of the question, so I laid down the pen. He asked whether I knew what it was, which I assured him I did, and he promised me that if he could find time he would play the whole for me before we parted. For some time he seemed to have forgotten his promise, but on the last evening, after his final concert, a few gentlemen came to bid him farewell. At a sign from the master one of them sat down at the piano, took from his coat pocket a roll of music, and began to play. From that moment I was all ears, for I knew what was coming. Never shall I forget the smile on his pale, thin, weary face, in which every line spoke of pain, for during his stay in England

Paganini was a martyr to bodily suffering. He played the Beethoven concerto from beginning to end, and every one of his hearers seemed to be lifted right into the heavens. As soon as he had finished he went into his bedroom without bidding good-bye to any of those who had visited him. I did not see him again, for although he had instructed me to call him early, I found he had risen before me, and had taken his departure in the postchaise. I always believed he left thus in order to spare me the effects of a painful leave-taking.

"It is true that Paganini liked money, and the more he had the more he wanted; but that on this account he is to be regarded as a degraded miser I most emphatically deny; he gave ample proofs of his generosity—as witness his magnificent gift to Berlioz. His motto was, 'Take me or leave me,' and although he always took the lion's share of the profits of his concerts, those who engaged him never had reason to complain that they did not do good business with him. After Paganini left England, he returned to Italy and retired from public life. Acting on the advice of his doctor he went early in 1839 to Marseilles, where he only lived a few months. He died on the 27th of May in that year, of consumption of the throat."

This otherwise accurate and sympathetic writer is in error as to the place and time of Paganini's death; according to all other accounts he died on May 27th, 1840, at Nice, at the palace of the Conte di Cessole, whose guest the suffering invalid was. When dying he took up his beloved violin, and "played as only an angel can." Yet the great artist seemed to have had no idea how near death was. He was suffering intensely from consumption of the larynx, and could scarcely speak audibly, but he was nevertheless, arranging, with almost childish pleasure, plans for further concert tours. It thus happened that the priest, who visited him three days before his death to administer the final consolations of religion, was put off on the ground that the patient was not yet ready, and would send for him when the time

came. Death however prevented this. The priest then maintained that as Paganini had refused the last sacraments, he had put himself outside the pale of the Church. Burial in consecrated ground was therefore refused, and the bishop upheld this hard judgment. Astonishment was universal. In vain were all the petitions of the Conte di Cessole, as well as many other friends of the artist, backed up by the request of King Carlo Alberto; the priests stood firm, and the body must remain above ground. An appeal was made to a spiritual tribunal, but as the result would not be known for some time, the earthly remains of Paganini were embalmed, and deposited in a hall in the Count's palace.

And now commenced a pilgrimage, people coming from all parts of Italy to pay honour to the dead artist. This angered the bishop and priests, and an order was obtained from the governor of Nice that the corpse should be taken away. The body was removed, under military escort, to a small place near the sea shore, at Villafranca, where it was lodged in a room and a seal placed upon it. In a quiet corner rested the man who had had the world at his feet, and became a source of terror to the ignorant peasantry. The country people who passed the place, and the fishermen as they went to and fro, crossed themselves as they glanced towards the spot where lay the condemned of the priesthood. Legends grew around the spot; in the dead of night the spectre of Paganini was said to appear and play his violin outside his resting place. At last the spiritual tribunal decided that Paganini had died a good Catholic. Nevertheless the Bishop refused to acknowledge the judgment, and even an appeal to the Archbishop was of no avail. Ultimately the highest court was approached; the friends of the deceased applied to the Pope himself, who overruled the decisions of three Archbishops and ordained that Christain burial should be accorded to the artist. On the 21st of August, 1843, the Conte di Cessole brought away the coffin from its rest at Villafranca, and interred it in the churchyard near his old

residence at Villa Gavonà, near Parma. If similar cases had not often happened, it would be almost incredible that such harsh treatment should be meted out to a harmless artist, who had added a new glory to his fatherland.

Of all his written compositions, he only recognised his twenty-four caprices, twelve sonatas for violin and guitar, and six quartets for violin, viola, guitar and violonceilo, as authentic. At the time of writing these lines Sivori is his only living pupil.*

Paganini's violin, a Joseph Guarneri del Gesu, is in the museum of Genoa, in a glass case, and is seldom played upon; Sivori used it, fourteen years after Paganini's death, for the first time. This is the violin already mentioned as presented to him at Leghorn. He was to give a concert there, but some accident had happened to his violin which made it doubtful whether he would be able to play. An amateur heard of this, and begged Paganini to accept the loan of his Guarneri for the concert. On his returning it, the owner said he would never play on it after Paganini had used it, and begged him to accept it as a gift.

* Sivori died on 18th February, 1894.

XC.—GUIDO PAPINI.

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He came westwards and achieved still greater success, notably at the Pasdeloup concerts in Paris, where he received the enthusiastic plaudits of a vast audience, a success only anticipatory of the many that were to follow in other towns. In Portugal he so enchanted the King, Dom Luis, that his Majesty sent him next day the Cross of Merit as a token of his royal appreciation.

A series of concerts by the Musical Union in 1874, under the direction of Professor Ella, was the scene of Papini's first English appearance; the result being identical with his continental experiences, in fact SUCCESS is "writ large" upon every page of his career.

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